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LIAM'S WILD WEEK!

"This is what we want from our rock stars!"

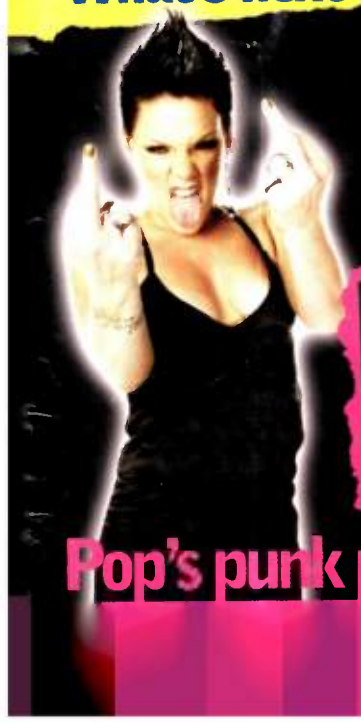
Your amazing verdict on the scrap of the year

£10,000 A TOOTH

That dental bill in full

Oasis in chaos

What's next for our kid?



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Lisp forever? Fortunately not – Liam's vocal drawl remained intact...

'THIS ONE'S FOR MY TEETH!'

LIAM DEDICATES 'LIVE FOREVER' TO HIS MISSING FRONT TEETH AS OASIS' UK TOUR RESUMES

Liam Gallagher dedicated 'Live Forever' to his missing front teeth on the opening night of **Oasis**' UK tour last weekend.

The show at the Cardiff CIA on Sunday (December 8) was the group's first live performance since Liam underwent dental surgery to replace two teeth lost in a punch-up in a German hotel a week earlier, but those awaiting lisped renditions of Oasis classics were left disappointed – the opening 'Hello' proved Liam's drawl was as impeccable as ever.

Both Liam and **Noel Gallagher** remained tight-lipped between songs. 'The Hindu Times' and 'Go Let It Out' were bookended with uncomfortable silences, the gig was curtailed half an hour before curfew and the band played no encore. The only reference to the brawl came when Liam announced: "This one's for my teeth!" before 'Live Forever', which drew huge cheers.

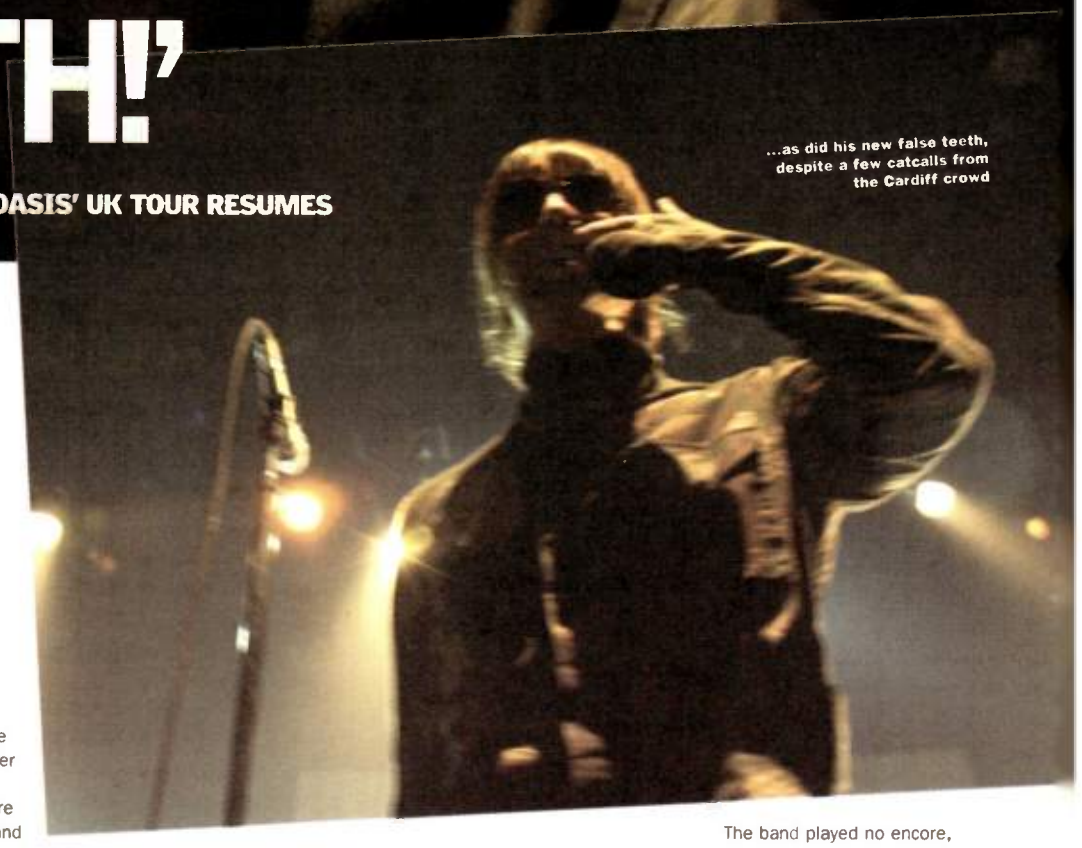
"I'm glad the tour's back on because I don't want to let down any of our supporters"
Noel Gallagher

The band took to the stage at 9pm, with Liam clad in camouflage jacket, his trademark half-crescent tambourine clutched in hand. Noel Gallagher remained silent for the majority of the show, but loosened up a little in a short solo acoustic spot, which saw him sing the opening line to 'Wonderwall' before declaring: "Nah, doesn't really work, does it?" Instead, he opted for acoustic readings of 'Married With Children' and 'The Masterplan'.

Earlier in the weekend however, Noel had hinted that relations were still strained between him and his brother.

"All I'm bothered about is that he can still sing," Noel told the *News Of The World*. "My concern is for his voice. But I haven't spoken to him directly. Why should we talk after what's gone on? Since I've been back I've been looking after my daughter.

"I really don't know what we're going to do about his drinking and behaviour – we've been here before but I really don't want to be here again, if you take my meaning. At least the tour is back on and I'm glad because I don't want to let down any of our supporters."



...as did his new false teeth, despite a few catcalls from the Cardiff crowd

After Noel's set, Liam returned to the stage for 'Born On A Different Cloud', but his behaviour was becoming increasingly erratic. Towards the song's end, he muttered something about cocaine, and stood stock-still with his tambourine on his head for a full ten seconds. Finally, he announced 'Acquiesce' with the words: "This is gonna be the last song – see ya tomorrow."

The band played no encore, drawing boos, jeers, and at least one cry of "Lost your false teeth, mate?" from the stands.

"I've travelled all the way down from Manchester for this," said David Bale, 29. "They could have at least played for two hours."

PHOTOGRAPHY: ROGER SARGENT

The scrap that cost Oasis £1million

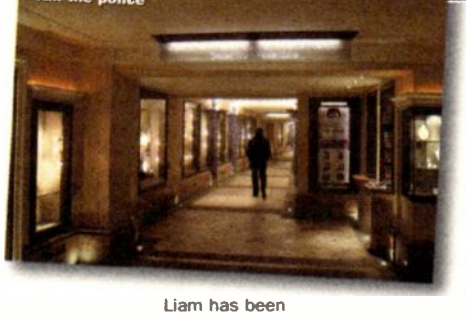
HOW LIAM WAS LEFT WITHOUT TWO FRONT TEETH WHEN HIS HARD MAN REPUTATION FINALLY CAUGHT UP WITH HIM

Dental case: Liam may now be left with a permanent lisp

SATURDAY, NOVEMBER 30, 3pm

On tour in Germany, Oasis have got a day off between their Frankfurt show the previous night and Munich the following night. Liam, Alan White and members of the Oasis entourage – DJ Steven Allen and two security guards (Robert Nash, Philip Bevan Smith) – begin drinking in the bar of the exclusive Bayerischer Hof Hotel in Munich. They drink heavily throughout the day, ending up at the hotel's adjoining nightclub, Trader Vic's.

The band's exclusive Munich hotel


The fighting spilled out into the hotel lobby, prompting staff to call the police

SUNDAY, DECEMBER 1, 1.20am

The group are still there more than ten hours later. During a break between songs from the house band, Alan White jumps onstage and has a go on the band's drumkit. Witnesses describe him as "absolutely plastered".

1.30am

The Oasis group begin arguing among themselves. One of them falls over on a table occupied by five or six Italian men (witness accounts vary). These mysterious "silk-suited businessmen" are not happy. Liam and co have been flicking them the fingers and allegedly cajoling them. The Italians decide enough is enough and a fight breaks out between the two groups.

1.40am

The house band start playing 'Easy' by The Commodores to calm everything down. It doesn't work.

"Tables and chairs went flying and I saw a muscular Italian with the Oasis drummer in a headlock. He was repeatedly punching his face," house band frontman Jeorg Wallmuller will say to *The Sun* a few days later. "The guests scattered, then Gallagher jumped onstage with blood pouring from his mouth.

"I could see his two front teeth had gone but he was demented and screamed as he grabbed our microphone stand, swung it over his head and flung it at the Italians."

Liam has been whacked in the mouth with a pole used to rope off VIP areas. It weighs 5.5kilos and measures about one metre long. While Wallmuller claims to have seen him wielding a mic stand, other reports claim it to be a stand-up ashtray.

The fight spills out into the hotel foyer, prompting the hotel manager to call the police. By now, both of Oasis' burly security guards are beaten – one is unconscious and will require hospital treatment. Alan White has managed to break free from the chaos.

2.10am

Up to ten police vehicles arrive. Liam greets one officer with a karate kick in the chest. He is bundled into the back of a van.

"The boy didn't look good, several of his teeth were punched out," said police spokesman Christoph Reichenbach.

The Italians have disappeared. The police decide not to pursue them.

4pm

Liam is bailed that afternoon at 4pm – 99,900 Euros (£62,500) bail is posted. Initial reports suggest Liam could face charges of causing grievous bodily harm, disturbing the peace, destroying property and resisting arrest. A two-year prison term is mooted as the likely punishment. Munich State prosecutor Anton Winkler soon makes it clear he could escape with a fine.

The mysterious Italians are still at large.

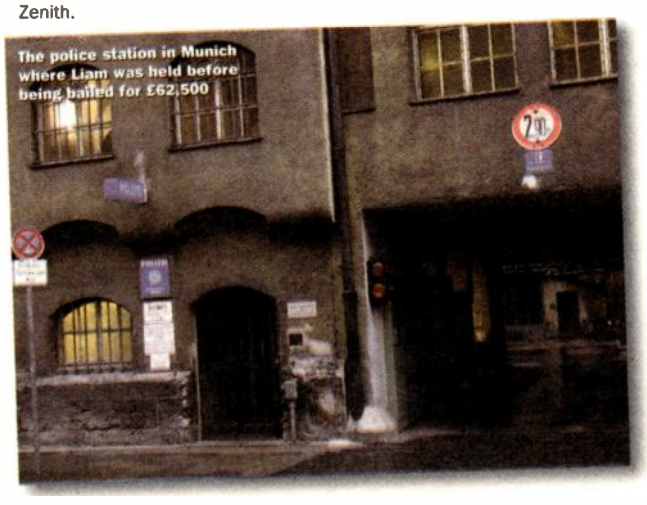
5pm

Liam seeks emergency dental treatment at a Munich clinic.

6.51pm

In a world exclusive *NME.COM* breaks the story after the band issue a statement to us. They claim that Liam, Alan White, the band's DJ and two Oasis security guards have been the victims of an "unprovoked attack".

NME.COM reveals that Liam has suffered facial injuries and several broken teeth, while the band have been forced to cancel that evening's gig at Munich's Zenith.


The police station in Munich where Liam was held before being bailed for £62,500

Oasis' spokeswoman issued this statement: "Some members of Oasis and their entourage were the victims of an unprovoked attack by a group of youths in a Munich club last night. Liam Gallagher sustained facial injuries, including several broken teeth, while two of the group's security guards were forced to seek hospital treatment, one after being knocked unconscious.

"The attackers left the scene before police arrived. The police took several of the Oasis group, including Liam Gallagher, to the local station for questioning in relation to the incident. All those arrested were later released without charge."

MONDAY, DECEMBER 2, 4am

The story makes the final editions of the daily newspapers. Most of the tabloids accept the band's statement and describe the incident as a brawl that got out of hand.

10am

The story changes dramatically when the London *Evening Standard* publishes a front page story headlined 'Liam behind bars after brawling with German police'. It contradicts the official statement by the band – blaming Oasis for the trouble, and reporting for the first time that Liam resisted arrest and kicked out at a Munich police officer.

Munich police field dozens of media enquiries, while Liam seeks further treatment.

1.33pm

NME.COM reveals that Oasis have been forced to cancel a second gig – at Hamburg Colorline Arena – following the fight.

A statement issued to *NME.COM* reads: "Oasis have been forced to postpone a second show as a result of the injuries sustained by Liam on Saturday night in Munich.

"Tonight's show in Hamburg at the Colorline Arena has been postponed while Liam has further dental work to repair his two front teeth. The two postponed shows should be rescheduled shortly."

TUESDAY, DECEMBER 3 2am

The media turn on the Oasis star, with extensive reports on what exactly happened in the five-star Bayerischer Hof Hotel. *The Sun* reports that "Oasis wildman Liam Gallagher kung-fu kicked a cop".

In a further twist, *The Sun* reports that the mysterious Italians are suspected to be "a bunch of gangsters".

A police spokesperson confirms to BBC news that one of the officers who attended the incident was "kicked in the chest with full force by Liam Gallagher, the frontman of the band, and suffered minor injuries".

Natalie Appleton, sister of Liam's fiancée Nicole, tells *The Mirror*: "It wasn't Liam's fault – he was a victim in this."

2.03pm

Oasis announce to *NME.COM* that they have pulled the rest of their German tour as the damage to frontman Liam Gallagher's teeth is "worse than it first appeared".

A statement reads: "Following the events of last weekend Oasis have reluctantly taken the decision to postpone the remaining dates on their German tour. The damage to Liam's teeth is worse than it first

appeared and he will have to return to the UK for surgery before he will be able to perform again."

The shows affected are at the Dusseldorf Philipshalle (December 4) and Bremen Pier 2 (5). A spokesperson for the band insists that as far as they are aware, the UK shows are going ahead as planned.

9.10pm

Liam and the band are on British Airways flight BA955 from Munich flying home. Liam sips a cup of tea through swollen lips during the 90-minute flight. He only communicates with his band-mates with a series of grunts.

Tightlipped: Liam arrives back in the UK

WEDNESDAY, DECEMBER 4, 4am

The morning editions of the newspapers show Liam on his return to the UK, but the star says nothing to reporters. From the glimpses inside Liam's mouth it appears some kind of dental work has been done.

12noon

NME.COM asks readers for their thoughts on Liam's last few days and we are flooded with messages of support for the Oasis star (see page seven).

1pm

Liam and Nicole Appleton turn up at Dr Phillip Stemmer's Harley Street dental practice, where Liam will spend three hours in the dentist's chair. He arrives with three minders and Nicole but refuses to talk to journalists.

Nicole sits in during Liam's treatment – which will eventually cost £20,000 – and holds his hand.

1.20pm

In a bizarre coincidence, Noel Gallagher walks past photographers while Liam is inside. When told his brother is inside getting his teeth fixed, Noel says with a smile: "Is he? I'm just passing, I live round here."

Noel is said to be furious with his brother over the rumoured £1million the cancelled dates will cost the band.

4pm

Internet rumours abound that Richard Ashcroft will play the show in Cardiff at the weekend in place of the injured Liam. Talking to *NME* Oasis' spokeswoman denies the rumours on Ashcroft's website, telling us that Liam is "irreplaceable" and that he would be playing Cardiff.

Ashcroft's people describe the rumours as "a load of balls".

THURSDAY, DECEMBER 5, 2am

Liam will be able to sing again, it's announced. Dr Stemmer is quoted in *The Sun*: "I see no reason why he should not be able to sing again. But I cannot discuss his treatment – it would be unethical to do so."

But speech therapist Professor Stephen Wilder – who trained Luciano Pavarotti – warned that Liam could be stuck with a lisp. Everyone now waits for anxiously for the Cardiff show on Sunday (December 8).

FRIDAY, DECEMBER 6, 12noon

Liam, with his teeth finally fixed, does some important shopping – it's Nicole's 28th birthday tomorrow (Saturday).

At 2pm, Oasis' press spokeswoman confirms to *NME* that the Cardiff shows are definitely to go ahead. But *NME* hears that the Gallaghers are still not speaking.

"Furious" Noel coincidentally also in Harley Street

Liam and Nicole leave the Harley Street dentist three hours and 20 grand later

Trial by tabloid: what the papers said

FROM THE MIRROR'S EDITORIAL TO THE SUN'S 'VOICE OF YOUTH', LIAM'S LATEST ESCAPADE GAVE FLEET STREET ANOTHER FIELD DAY

MONDAY

Daily Mirror

Page 15 headline – Wonderbrawl

Claims Liam faces assault charges after row with five Italian tourists. Fine, rather than jail term expected. Liam had a few teeth knocked out and spent several hours locked up.

Daily Star

Page 7 headline – Liam Loses Teeth In Nightclub Brawl

Liam beaten up in unprovoked attack. Loses teeth, hours in jail, show cancelled, more cancellations could follow. Copy of *NME.COM* story from previous day.

TUESDAY

The Sun

Front page headline – Toothless Liam faces fine after Kung Fu brawl

Page 4, 5 headline – Liam went crazy: brawling star kung-fu'd cop

Details of the fight, Liam wielding metal ashtray stand "like a club", Liam's kick at police officer. Details of 13-hour detention, bail paid, knocked out members of entourage receiving brain scan. Also revealed that Liam was one foot from jail – had his kick at the policeman struck his face, he'd have been looking at a year inside.

Daily Star

Front page headline – Liam faces two years jail or a £3million fine after hotel brawl

Page 4, 5 headline – Liam hooks cop in anger

Continues with angle that Liam's heading for a spell in clink. Details fight as *The Sun* did. Claim Liam was having emergency dental treatment on Monday. Says the metal ashtray Liam was wielding weighed 11lbs. "Gallagher was the most offensive and drunk of all screaming, 'Come on you arseholes.'" Hotel dismisses fight as a minor incident.

The Mirror

Page 7 headline – Viking mad for it. Liam waved ashtray stand around like a Norse battleaxe

Similar details of fight. Details charges Liam's likely to face. Also claims Liam shouted, "Come on you arseholes" as he was bundled into a police van.

Photo of sister-in-law Natalie Appleton. She says: "It wasn't Liam's fault. He was a victim in all this."

Page 6

The story merits a Mirror editorial titled Back In Anger. "He still acts like a drunken thug. And he deserves what any other drunken thug would get from the law," they moralise.

WEDNESDAY

Daily Star

Front page headline – Gobsmacked: Now Liam has a lisp and can't thing his thongs

They insist Liam *will* end up with a lisp and will have trouble "belting out hits such as 'Thuperthonic'."

Page 3 headline – Lispin' Liam: losing his teeth makes him thound very thilly

The Star wheels out Professor Stephen Wilder who claims Liam won't be able to pronounce 'S' sounds. Goes on to detail Liam's silence on flight home.

The Sun

Pages 24-25, *Bizarre* column double page special

Headline – Liam's Home... and for once his gobs stays shut

Describes how Liam stayed silent on flight to London from Germany the previous evening – not flashing teeth. Also carries interview with Jeorg Wallmuller, singer in the house band who played on as the fight raged around them.

"Gallagher was like a wild animal," he says. Tells paper the band played 'Easy' by The Commodores as the "cowboy-style brawl" erupted. Noel is furious, they add. Also, a brief history of Gallagher dust-ups.

The Mirror

Page 13, 3am column

Headline – Liam gums back home

Details of Liam's silence on journey home. Says Liam faces £20,000 dentistry bill. Say German cancellations cost band £1million.

THURSDAY

The Sun

Page 26-27, another *Bizarre* double-page special

Headline – Oh no, Liam's dentist says he will sing again

Interview with Dr Phillip Stemmer, dentist to the stars, who operated on Liam. He says that there's "no reason" why Liam should not be able to sing again. Liam spent almost three hours in Stemmer Harley Street surgery. Liam, Nicole and Noel – who just happened to be strolling by – all pictured.

Page 11, Emma Jones column

The Sun's voice of youth throws in her tuppence worth. "We've all known for years that Liam Gallagher is a knobhead," she writes. "But for a so-called hard man, his go-around with a group of Italian businessmen in Munich was particularly cringe-worthy.

"The self-styled Wildman Of Rock was put fairly and squarely on his bum and his teeth were knocked out. Outside of Hampstead, Liam is simply a cock."

Daily Star

Page 7 headline – Ouch! Me gob hurts

Liam pictured at home in Hampstead, saying nothing. Wouldn't say where he was going. Continue to insist Liam is set for jail sentence or fine of £3million.

The Mirror

Columnist Brian Reade joins the fray

Headline – Such an Oasissy

"Real hard men don't flail around in public trying to start fights, they stand up and finish them. Liam never could."

UK TOP 40 SINGLES

THE OFFICIAL UKSINGLES CHART

2	1	IF YOU'RE NOT THE ONE	DANIEL BEDINGFIELD (POLYDOR)
1	2	DIRRTY	CHRISTINA AGUILERA FT REDMAN (RCA)
7	3	LAST GOODBYE/BE WITH YOU	ATOMIC KITTEN (INNOCENT)
–	4	LOSE YOURSELF	EMINEM (INTERSCOPE)
9	5	WE'VE GOT TONIGHT	RONAN KEATING FT LULU (POLYDOR)
–	6	CHEEKY SONG (TOUCH MY BUM)	CHEEKY GIRLS (MULTIPLY)
–	7	FEEL	ROBBIE WILLIAMS (CHRYSALIS)
6	8	THE KETCHUP SONG (ASEREJE)	LAS KETCHUP (COLUMBIA)
5	9	DILEMMA	NELLY FT KELLY ROWLAND (UNIVERSAL)
4	10	JENNY FROM THE BLOCK	JENNIFER LOPEZ (EPIC)
12	11	RUSHES	DARIUS (MERCURY)
–	12	HOLDING ON FOR YOU	LIBERTY X (V2)
8	13	HEAVEN	DJ SAMMY AND YANOU FT DO (DATA/MOS)
21	14	UNITED STATES OF WHATEVER	LIAM LYNCH (GLOBAL WARMING)
3	15	DON'T LET ME DOWN/YOU AND I	WILL YOUNG (S)
20	16	MAYBE	ENRIQUE IGLESIAS (INTERSCOPE)
11	17	STRONGER/ANGELS WITH DIRTY FACES	SUGABABES (ISLAND)
19	18	NU FLOW	BIG BROVAZ (EPIC)
17	19	DIE ANOTHER DAY	MADONNA (WARNER BROS)
31	20	POSSE (I NEED YOU ON THE FLOOR)	SCOOTER (SHEFFIELD TUNES)
10	21	ALIVE	S CLUB (POLYDOR)
18	22	LIKE I LOVE YOU	JUSTIN TIMBERLAKE (JIVE)
15	23	I'M GONNA GETCHA GOOD	SHANIA TWAIN (MERCURY)
14	24	UNBREAKABLE	WESTLIFE (S)
24	25	ONE LOVE	BLUE (INNOCENT)
13	26	THROUGH THE RAIN	MARIAH CAREY (MERCURY)
16	27	LOVE ON THE LINE	BLAZIN' SQUAD (EAST WEST)
22	28	RHINESTONE COWBOY (GIDDY UP GIDDY UP)	RIKKI & DAZ FT GLEN CAMPBELL (HEROUS)
–	29	IT'S A RAINBOW	RAINBOW (BBC MUSIC)
36	30	GIRLFRIEND	ALICIA KEYS (J)
23	31	STILL WAITING	SUM 41 (MERCURY)
26	32	WORK IT	MISSY ELLIOTT (ELEKTRA)
25	33	PRAY	LASGO (POSITIVA)
–	34	PUT HIM OUT	MS DYNAMITE (POLYDOR)
28	35	HAPPY	ASHANTI (MURDER INC/MERCURY)
30	36	THE SCIENTIST	COLDPLAY (PARLOPHONE)
–	37	NEVER AGAIN	NICKELBACK (ROADRUNNER)
27	38	HEART OF GOLD	KELLY LLORENNA (ALL AROUND THE WORLD)
29	39	COME INTO MY WORLD	KYLIE MINOGUE (PARLOPHONE)
33	40	OBJECTION (TANGO)	SHAKIRA (EPIC)

UK TOP 40 ALBUMS

THE OFFICIAL UKALBUMS CHART

1	1	ESCAPOLOGY	ROBBIE WILLIAMS (EMI)
3	2	ONE LOVE	BLUE (INNOCENT)
2	3	UNBREAKABLE – THE GREATEST HITS VOL 1	WESTLIFE (S)
5	4	THE GREATEST HITS 1970-2002	ELTON JOHN (MERCURY)
9	5	A NEW DAY AT MIDNIGHT	DAVID GRAY (EASTWEST)
6	6	MISSUNDAZTOOD	PINK (ARISTA)
10	7	LET GO	AVRIL LAVIGNE (ARISTA)
7	8	IT HAD TO BE YOU – THE GREAT AMERICAN	ROD STEWART (J)
4	9	UP	SHANIA TWAIN (MERCURY)
8	10	ELV1S – 30 NUMBER 1 HITS	ELVIS PRESLEY (RCA)
15	11	FEELS SO GOOD	ATOMIC KITTEN (INNOCENT)
–	12	ENCORE	LIONEL RICHIE (MERCURY)
38	13	SOMEWHERE IN TIME	DONNY OSMOND (DECCA)
14	14	BY THE WAY	RED HOT CHILI PEPPERS (WARNER BROS)
11	15	A RUSH OF BLOOD TO THE HEAD	COLDPLAY (PARLOPHONE)
16	16	FROM NOW ON	WILL YOUNG (S)
32	17	THIS IS ME THEN	JENNIFER LOPEZ (EPIC)
12	18	REPRISE	RUSSELL WATSON (DECCA)
23	19	FORTY LICKS	ROLLING STONES (VIRGIN/DECCA)
19	20	ANGELS WITH DIRTY FACES	SUGABABES (ISLAND)
22	21	SENTIMENTO	ANDREA BOCELLI (PHILIPS)
13	22	WHAT MY HEART WANTS TO SAY	GARETH GATES (S)
17	23	ESCAPE	ENRIQUE IGLESIAS (INTERSCOPE)
30	24	SEEING DOUBLE	S CLUB (POLYDOR)
2	25	DIVE IN	DARIUS (MERCURY)
21	26	NIRVANA	NIRVANA (GEFFEN)
26	27	THE BEST OF 1990-2000 & B-SIDES	U2 (ISLAND)
25	28	GREATEST HITS 87-92	KYLIE MINOGUE (PWL)
18	29	MORE FRIENDS – SMALL WORLD BIG BAND 2	SOULS HOLLAND (WSM)
28	30	COME AWAY WITH ME	NORAH JONES (PARLOPHONE)
34	31	TOGETHER	S CLUB JUNIORS (POLYDOR)
29	32	BEST OF BOWIE	DAVID BOWIE (EMI)
20	33	GREATEST HITS	LIGHTHOUSE FAMILY (WILD CARD)
35	34	SIXES THE HITS OF WET WET WET & SMILE	MARTI PELLOW (UMTV)
36	35	LAUNDRY SERVICE	SHAKIRA (EPIC)
31	36	NELLYVILLE	NELLY (UNIVERSAL)
24	37	THE LAST TEMPTATION	JA RULE (DEF JAM)
37	38	FOREVER DELAYED – THE GREATEST HITS	MANIC STREET PREACHERS (EPIC)
27	39	SLICKER THAN YOUR AVERAGE	CRAIG DAVID (WILDSTAR)
33	40	DUETS	BARBRA STREISAND (COLUMBIA)

MIDWEEKS SUPPLIED BY THE OFFICIAL UK CHARTS COMPANY

The Italian job!

LIAM'S ATTACKERS WERE MEMBERS OF THE ITALIAN UNDERWORLD

NME has discovered that the mysterious "five or six silk-suited businessmen" who rounded on **Liam Gallagher** *were* members of the Italian underworld, in Munich to check out drugs and prostitution rings.

A hotel insider – who did not want his identity disclosed – said the men were known to be running several drugs and prostitution rings in the city. They were in town to check their investments. It is unclear whether they had visited the Bayerischer Hof Hotel in the past or whether their reputation simply preceded them.

Evidence of their pedigree was signalled when the fight kicked off.

"When Liam went a bit mad, they simply stood up and put on knuckledusters," the eyewitness said. "Liam is lucky his injuries were not worse."

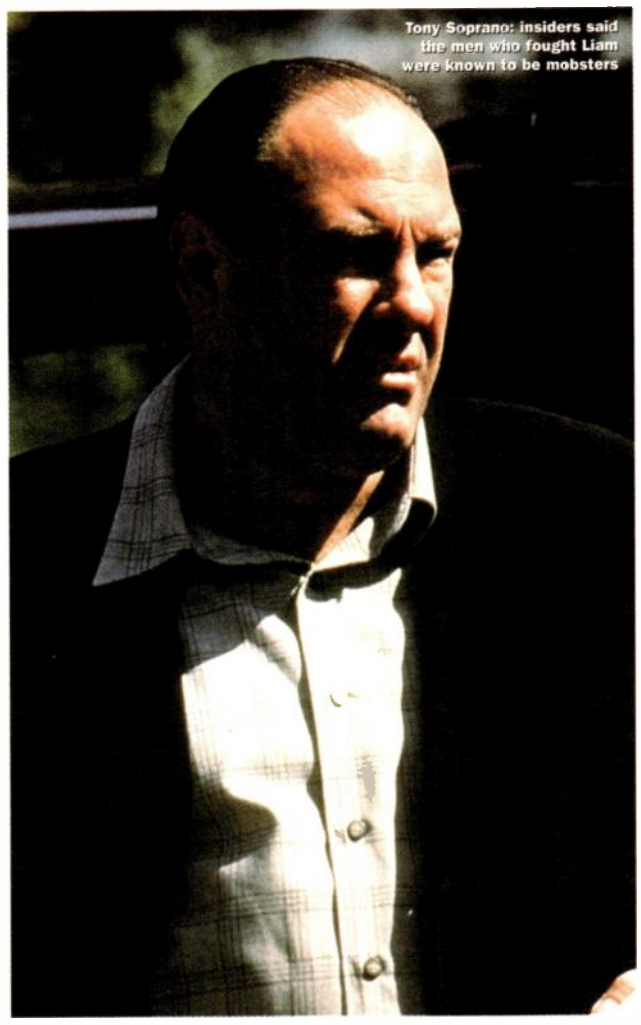
The hospitalisation of one of Liam's bodyguards becomes much more understandable now the mens' weapons are known. Rumours had been circulating all week as to their true identities.

Initial claims that they were not simply businessmen were dismissed by those in Munich.

"Police think they are young Italian tourists," Christian Rost who covered the story for German top selling daily *Süddeutsche Zeitung* told *NME*. "Police don't know their names or exactly where they came from. Just because they are Italian doesn't mean they are the Mafia," he added.

However, police in Munich still have not explained why these "young Italian tourists", who were enjoying the pricey drinks in Munich's top hotel, have vanished into thin air and won't be pursued in connection with the fight.

"They simply stood up and put on knuckledusters. Liam is lucky his injuries are not worse" Hotel insider



Tony Soprano: insiders said the men who fought Liam were known to be mobsters

HOW LIAM'S FRONT TEETH WERE FIXED

Liam may have needed titanium implants like these

If reports are to be believed, and **Liam** had both his teeth knocked out, he would have required extensive reconstructive surgery. *NME* asked our Birmingham-based restorative dentist what all this meant.

"It sounds as though he suffered from avulsion: the complete loss of a tooth from the socket, usually with damage to the supporting structures and soft tissues," said the dentist. "If possible, reimplantation and stabilisation should be considered as quickly as possible.

"Ideally, the clean tooth should be placed back into the socket, the torn gingivae *(gum)* sutured up and splinted into position with one of various devices, one of which could be a fixed brace holding things together. It would be usual to be prescribed antibiotics and painkillers following treatment."

However, if Liam's teeth were not recovered from the floor of the club, he would need implants.

"If the avulsed teeth cannot be found or are too contaminated or dry to reimplant the patient can have immediate implants placed which involve placing titanium implants into the socket and placing an artificial crown on top," our dentist revealed.

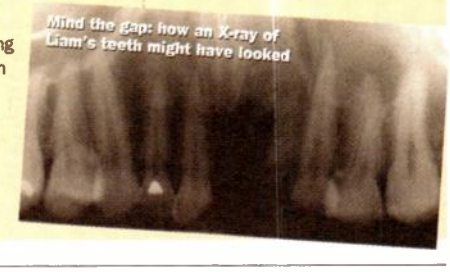
"Avulsed teeth may not reimplant successfully and the patient may then require replacement of the teeth with either titanium implants into bone with artificial crowns placed on top, bridge placement or removable dentures."

Liam would not have been knocked out for the procedure.

"The above treatments can be carried out either under local anaesthetic, intravenous sedation using benzodiazepines or inhalational analgesia using nitrous oxide and oxygen. General anaesthesia is not usually performed for the above procedures unless the patient is a child or has special needs and cannot co-operate with treatment."

"The important issue with the more severe injuries is that all patients will require regular review and further treatment depending on success of the initial treatment.

"There is no quick fix and even after a few years treatments might fail (eg, the implants could reject). There may also be issues with speech in the initial stages of treatment until a fully-functioning dentition has been restored, painkillers would be required and there would be a lot of swelling and discomfort."



Mind the gap: how an X-ray of Liam's teeth might have looked

Liam seeing stars? He should've seen it in the stars!

Should **Liam Gallagher** have seen his Munich beating coming? Well, if he'd read his horoscope he might have had an early night.

The horoscope in *The Daily Telegraph* last weekend (November 30) advised Liam, a Virgo, that: "If you take the lead and break the ice with someone close you can overcome a recent setback or misunderstanding."

This is an obvious reference to Liam's recent falling out with brother Noel, who told *NME* recently that he had not talked to his brother since Liam stormed offstage in Japan. Although, in the event, all he broke was his teeth.

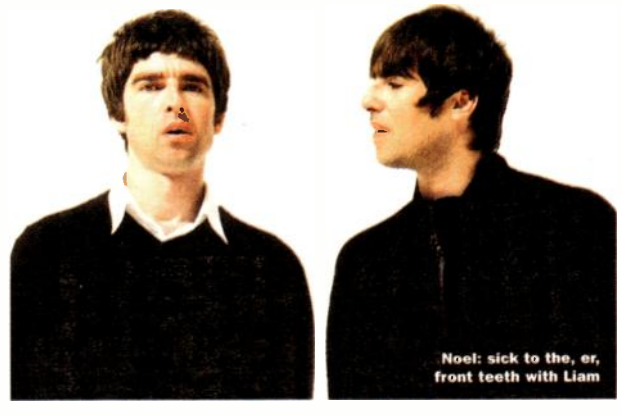
Liam may have been misled by part of his weekend horoscope. "With forceful Mars in your chart's communication zone you can put your point of view across with ease," Virgos were told. The Oasis frontman obviously didn't manage to get his point across with the shady Italians, though.

The horoscope continues: "Important changes linked to your home life are also due this week, so think through how you want a certain situation to turn out."

True enough – Liam had to fly home on Tuesday after the German tour was cancelled. And he had to spend a fair bit of his time in the dentist's chair.

But Liam can take comfort in the horoscopes' ability to get things completely wrong.

The Sunday Times' horoscope – which hit the streets just hours before Liam lost his front teeth – didn't see that knuckleduster coming either. "You'll easily spot and take advantage of the fortuitous events that start the week," it advised the Oasis star, who probably hasn't yet discovered the advantages of having a battered gob.



Noel: sick to the, er, front teeth with Liam

Could this be the end for Noel and Liam?

Liam's Munich brawl could finally break the hugely strained relationship between the singer and his brother **Noel**.

The pair have reportedly not spoken since Liam stormed offstage at the beginning of a Japanese tour two months ago. Insisting that his monitors were not working properly, Liam refused to come back onstage after Noel told him to stop complaining.

"If he walks into a room, I'll walk out because I think he let us down," Noel told *NME*. "I don't mind if he's got a sore throat, but not if he just wantonly has a diva fit 'cos his elder brother tells him to stop moaning."

The latest episode left Noel fuming. He was in his hotel room when the bar-room brawl kicked into life. He has refused to comment since.

While Noel has recently insisted he has enough tunes for another five Oasis albums, the strain of recent events could see him take time out to seriously consider the future of the band.

Cost could have been £6million

The knock-on effect of the fight could have been huge for **Oasis** with a bill totalling £6million a possibility.

The canny businessman in Noel will no doubt make sure the remaining British dates, due to wind up in Birmingham on December 19, go ahead.

Oasis faced a bill of £4million if they pulled the UK shows. They are only insured against cancellation if it is proven that external factors have caused the cancellation. As German police at present are pointing the finger at Liam, accusing him of starting the brawl, any resulting cancellation would have seen Oasis landed with the bill.

Oasis postponed shows in Munich, Hamburg, Dusseldorf and Bremen following the hotel fight. An Oasis insider told *NME* that there are no plans to reschedule the gigs at present. This could leave Oasis with a £2million bill, plus claims for damages from German promoters. It is unclear how this will settle.

PHOTOGRAPHY: PEROUINC.COM/PICSELECT

Liam: a warrior, not a wanker

NME READERS BACK OASIS FRONTMAN OVER MUNICH BRAWL

Liam Gallagher should be applauded for standing up for himself in Munich – even if it meant losing two teeth. That was the result of a poll conducted by *NME.COM* in the days after the fracas, asking if you thought Liam was a "warrior or wanker".

Fans responded in their thousands, and 90 per cent of all letters and emails received by *NME* backed the Oasis singer. One fan wrote: "The guy is an absolute legend. A lot of rock stars talk it up, sing with attitude, and pretend to be something that they're not. But Liam Gallagher proves again that he is the only one worthy in this country to call himself a rock star.

"This was a serious situation, two of his bodyguards were knocked out. A lot of rock stars would have fucked off by this point but what does Liam do? Gets a fucking ashtray and starts swinging it about – legendary! This is why it doesn't matter how shite Oasis' next album is, there will always be a hardcore base of fans simply because they are the only 'real' band around today. As an Oasis fan, this kind of behaviour inspires me to do great things with my life. You can't argue against that."

Hugh Maclean joked: "It's great. The music they've been putting out lately sucks, so maybe they should change jobs and all become boxers!"

A minority weren't as enamoured of Liam's shenanigans, however. One American fan told *NME* that if the group cancelled too many shows, it would reflect badly on them. She said: "Unfortunately I think these antics of Liam are hurting the band's reputation. Too many cancelled concerts are beginning to make them look bad. I remain a huge fan of Oasis and of Liam, but come on, enough is enough. Grow up, Liam. He chooses to do what he does for a living, now stop disappointing your fans!"

Another fan said they thought Noel's recent claims that Liam was too big for his boots have proved right on the button. "I think when you become huge you think you are untouchable," the email said. "This might have been the case in the UK but in a foreign country anything could happen when you mix with the public. I'm surprised this incident didn't happen earlier in their career. All this time, Noel was 100 per cent right about Liam's attitude."

"This kind of behaviour inspires me to do great things with my life" Oasis fan

'PURE ROCK'N'ROLL!'

Your views on Liam's latest punch-up

"As far as I am concerned, Liam Gallagher remains an icon both musically and personality-wise, and I for one cannot wait to hear his own accounts of that wild night in Munich in a future NME special."
Craig Scott

"They're probably going to split up in the next couple of years and we may as well make the most of the best band in Britain."
Ross Tracey

"Pure rock'n'roll."
Mike McDonald

"I for one am glad that Liam got the crap beaten out of him. Maybe this will shut him up, or at least give him something real to complain about for once!"
Zara

"This seems like a perfect way for Liam to make a last-minute release of 'Fairytale Of New York', complete with dental devastation that by the sound of it beats even Shane MacGowan's!"
Jack C Rump

"After hearing Noel say the rest of them didn't see Liam as one of them, it's nice to see some of the gang hanging together when the going gets rough."
Eric Jones

"The prick deserved it. It's been a long time coming."
Habib Hussain

"I think it is funkin' hilarious. Way to go Liam! It's making great news in the States. People are talking about Oasis again!"
Andrew Fritz

"Liam is a rock star, and rock stars drink, throw obscure objects, start fights, and get in trouble. So it's all cool."
Shaun Sloan

"I believe that Noel is the most sensible and caring to his fans. Liam needs to learn a little respect from his big brother!"
K Macfarlane

"It's the rest of the band I feel sorry for, once again suffering because of his loutish behaviour. Perhaps, this time, it is an incident too many."
Barry Clark

"He talks it so why can't he walk it every once in a while?"
Jamie Williamson

"Isn't this why we love Oasis? Others lack the unpredictability. They lack the leopard creeping through tall grass waiting for the inevitable moment when he must strike again. They lack Liam Gallagher."
Curtis Anderson

"It's better than being boring like Travis or Starsailor."
Dave Orchard

"By far the greatest You Cock! of all time will always be Liam versus the world."
Julie Lobalzo

"Innocent until proven guilty."
Patrick McCanny

"I think that there is more chance of winning the lottery than an Oasis tour being completed without controversy."
Peter Wells

"He's the only proper rock star to come out of Britain for a generation."
Dark Mark

Liam: "who needs a sword when you've got a fookin' ashtray?"

PHOTOGRAPHY: LFI/TOM SHEEHAN

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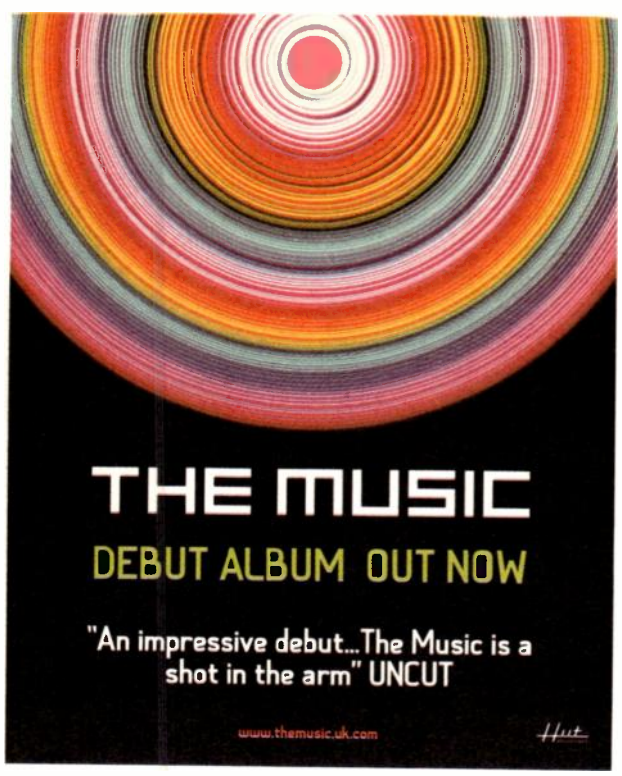


Starsailor, Coopers and Nas added to NME shows

AND THERE'S MORE SURPRISES IN STORE!

Starsailor, **The Cooper Temple Clause**, **AFI**, **Idlewild** and **Nas** are the latest headliners to be added to the stupendous line-up of *NME* Awards Shows 2003.

The gigs so far confirmed are:

STARSAILOR
Tuesday February 4, London Astoria. Support to be announced. Tickets £15.

NAS
Wednesday, February 5, London Astoria. Support to be announced. Tickets £15.60.

THE COOPER TEMPLE CLAUSE
Thursday February 6, London Astoria. Support to be announced. Tickets £12.60.

AFI
Friday February 7, London Astoria. Support to be announced. Tickets £12.60.

IDLEWILD
Saturday February 8, support from **Cave In**, **The Beatings** and **My Morning Jacket**. Tickets £12.60.

THE DATSUNS
Sunday February 9, support from **The Polyphonic Spree**, **Interpol** and **The Thrills**. Tickets £12.60

SAVES THE DAY
Monday February 10, support from **The BellRays**, **Dashboard Confessional** and more. Tickets £12.60.

THE CORAL
Tuesday February 11, London Astoria, support from **The Basement**, **The Sleepy Jackson** and more. Tickets £12.60.

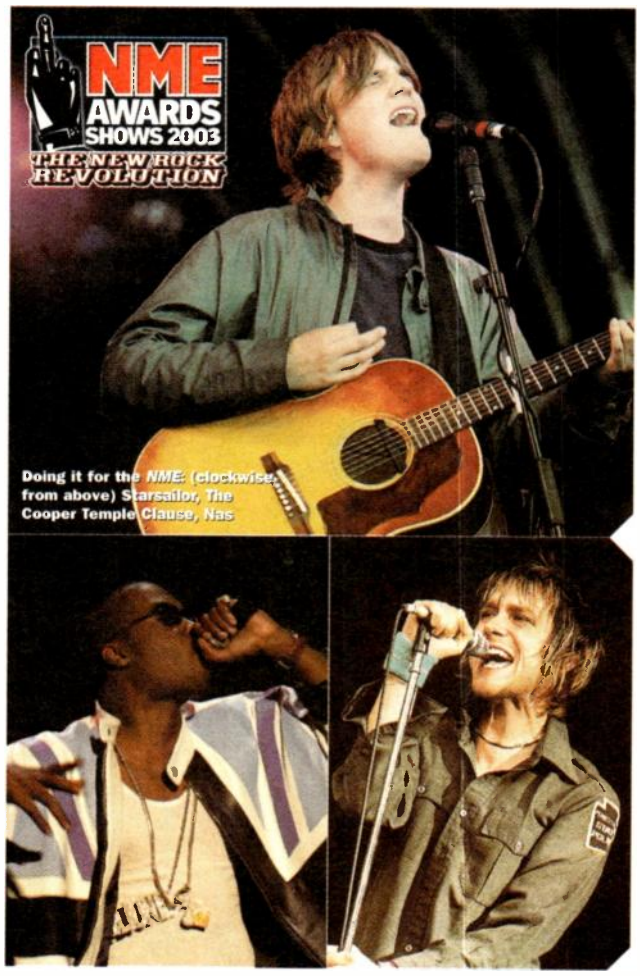
THE VINES
Wednesday February 12, London Astoria, support from **The Libertines**, **The Sights** and more. Tickets £15.

THE STREETS
Friday February 7, Brixton Academy. Support to be announced. Tickets £15.60

The shows precede the prestigious *NME* Carling Awards ceremony which takes place in London on February 13 and a percentage of each ticket sold will be donated to Scope and St Thomas' Lupus Trust.

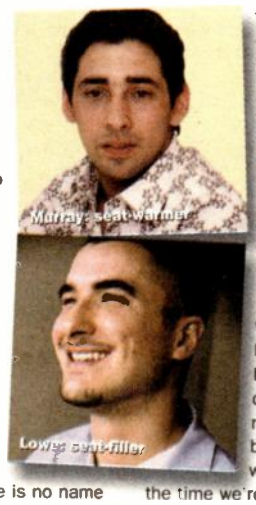
Tickets are now on sale via the *NME* Ticketline on 0870 1 663 663. Calls are charged at the national standard rate.

See next week's bumper *NME* Christmas issue for more additions and very special guest announcements.



Doing it for the *NME*: (clockwise from above) Starsailor, The Cooper Temple Clause, Nas

Beeb name Lamacq replacement... sort of



Radio 1's long search for a replacement for **Steve Lamacq** is over – with Northern Irish DJ **Colin Murray** stepping into the vacated seat from January 7.

However, Murray will only be keeping the seat warm until late spring, when Radio 1's first target **Zane Lowe** will finally be removed from his contract with London indie station Xfm and begin the show. There is no name yet for the new show.

Murray, who has just started presenting the show *Born Sloppy* on Channel 4 with Sara Cox, is delighted with the appointment.

Murray said his show, which will run Tuesdays to Thursdays 8pm-10pm, will be a natural progression from Steve Lamacq's.

"The fundamentals of the slot will not change," he said. "Devotees of Steve's show will not turn on and then turn off again. But we want to broaden things. Just because a tune's on Pete Tong's show doesn't mean it can't be on our show. It will also open the way for a return for Showaddywaddy."

Murray said he wasn't concerned with Zane Lowe's imminent arrival.

"My involvement with Radio 1 goes beyond this show. But I don't really care what comes next or what came before. I care about what we do during the time we're doing it and making it the best."

Zane Lowe has still to comment on the announcement. A Radio 1 insider confirmed his tenure would begin in April.

The saga has been a headache for Radio 1. After announcing in August that Lamacq would be moved on they found their first choice was tied to another station.

It has taken two and a half months – four weeks before the new show airs – to come up with an alternative.

Danger: UXBlur!

Damon Albarn has claimed that police suspected a box of **Blur**'s white label singles 'Don't Bomb When You Are The Bomb' contained explosives.

The singer told Radio 1 that a box containing copies of the single was mislaid on Brighton train station – simply marked 'Bomb'. He says that bomb experts performed a controlled explosion.

Albarn even suspects Blur producer **Norman Cook**, aka **Fatboy Slim**, was to blame.

He explained: "We were late putting the record out; we'd have probably put it out six weeks earlier but we ran into problems with the first pressing and I only found out very recently it was actually mislaid on Brighton train station in a cardboard box and it had 'bomb' written on it and the police performed a controlled explosion which is why it never materialised until later. It's top secret information. It's Norman *(Cook)*'s home town so maybe he did it."

Speaking about the departure from Blur of guitarist **Graham Coxon**, Damon added: "It was the hardest thing that we've had to do. But all four of us had to make certain decisions. Graham's made a very good decision, I think, for him just to be a bit quieter in life. He's never enjoyed the sort of fame side of things and I can't say that I'm as keen as I was 12 years ago, because I'm hopefully a bit more grown up.

The Blur star also insisted that the band will not discuss the sequence of events which forced the guitarist out of the band.

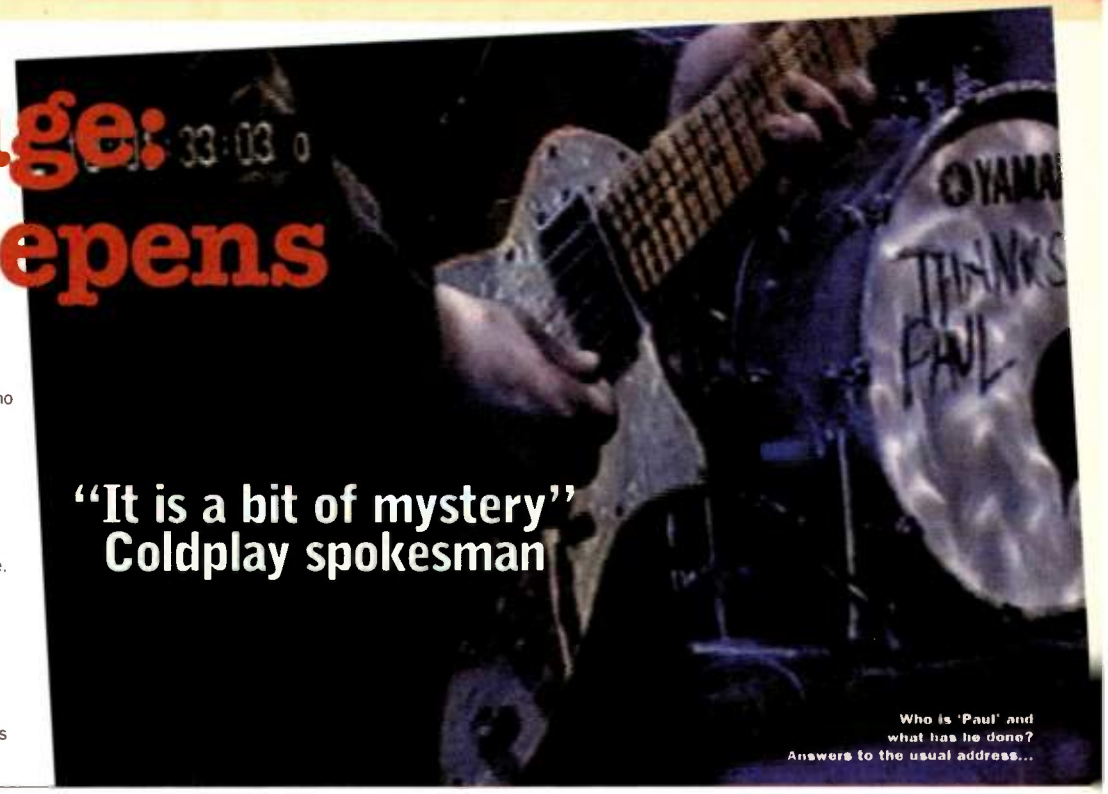
"We're not going to talk about why Graham isn't in the band any more," he told the band's fan club magazine *Blurb*. "We're not going to waste any time or breath talking about what is essentially a private thing."

Albarn: explosive new single not popular with the bomb squad

PHOTOGRAPHY: ANDY WILLSHER/WIRE/LFI

Coldplay message: the mystery deepens

WHO'S PAUL, AND WHY ARE THEY SAYING THANKS?



PHOTOGRAPHY: WIRE

The Coldplay secret message mystery deepened this week as the combined might of *NME* and the Parlophone press office failed to discover why the band wrote 'Thanks Paul' on their drumkit for a TV recording of *Later... With Jools Holland*. The programme was broadcast last Friday (December 6).

NME was confident we'd track down "Paul", having solved the strange case of the initials written on **Chris Martin**'s hand during the MTV Europe Music Awards. The 'BH' in question inked on Chris' hand stood for his friend Ben Huggins, whose birthday it was that day.

But 'Thanks Paul' is proving far trickier. The band's own label admitted they were stumped.

"It's a bit of mystery," admitted a spokesman.

NME will continue with our investigations. But if you are the Paul in question, please contact the *NME* newsdesk. In the meantime, here's our three best guesses at just who Paul really is...

1 It's Chris Martin's rock pal Bono of U2 – whose real name is, of course, Paul Hewson. Chris is saying thanks because the U2 star has given him advice about how to handle the intense media interest in his close friendship with Hollywood star Gwyneth Paltrow.

2 It's Pope John Paul II, who – if this theory is correct – has agreed to bless the wedding of Chris and Gwyneth in spring 2003.

3 It's *NME*'s very own newshound Paul McNamee. Paul awarded Coldplay's comeback single 'In My Place' Single Of The Week status back in August, setting the band up for a stunning 2002. So the band are just saying thanks on national TV.

Angry Serbs flood NME with Stones ticket protests

The Rolling Stones have caused a storm of protest over their decision to charge the people of Belgrade for a one-off goodwill show in the city.

Just as three shows in London sold out in record time – the 1,800 tickets for their Astoria show on August 27 went in minutes – *NME* was inundated with emails from fans angry that the band were charging £32 for their August 2 concert in Serbia. The average Serbian wage is only £100 a month.

To compensate, fans are being offered the chance to pay for the ticket over a six-month period, Serb daily *Blic* reports. However, this cuts no ice with fans.

"These guys can't possibly be so broke that they can't afford putting down prices for ONE concert so more than just rich people can go," *NME* reader Berg Thorz said.

"The show should be free," said reader Jeff Zapletal. "The band hardly needs the money."

"If music means anything to them they would do it for free," said Ben C Leigh. "What happened to the street fighting man?"

Reader Anna, was more direct. "If they're only touring for the cash, fuck 'em. Fuck payment plans! Whose idiotic idea was that?"

The show came about after the Serbian Prime Minister Zoran Djindjic wrote to **Mick Jagger**. He had promised to bring the Stones to Belgrade after Slobodan Milosevic was overthrown two years ago.

At the time of going to press, a Stones' spokesman could not be reached for comment.

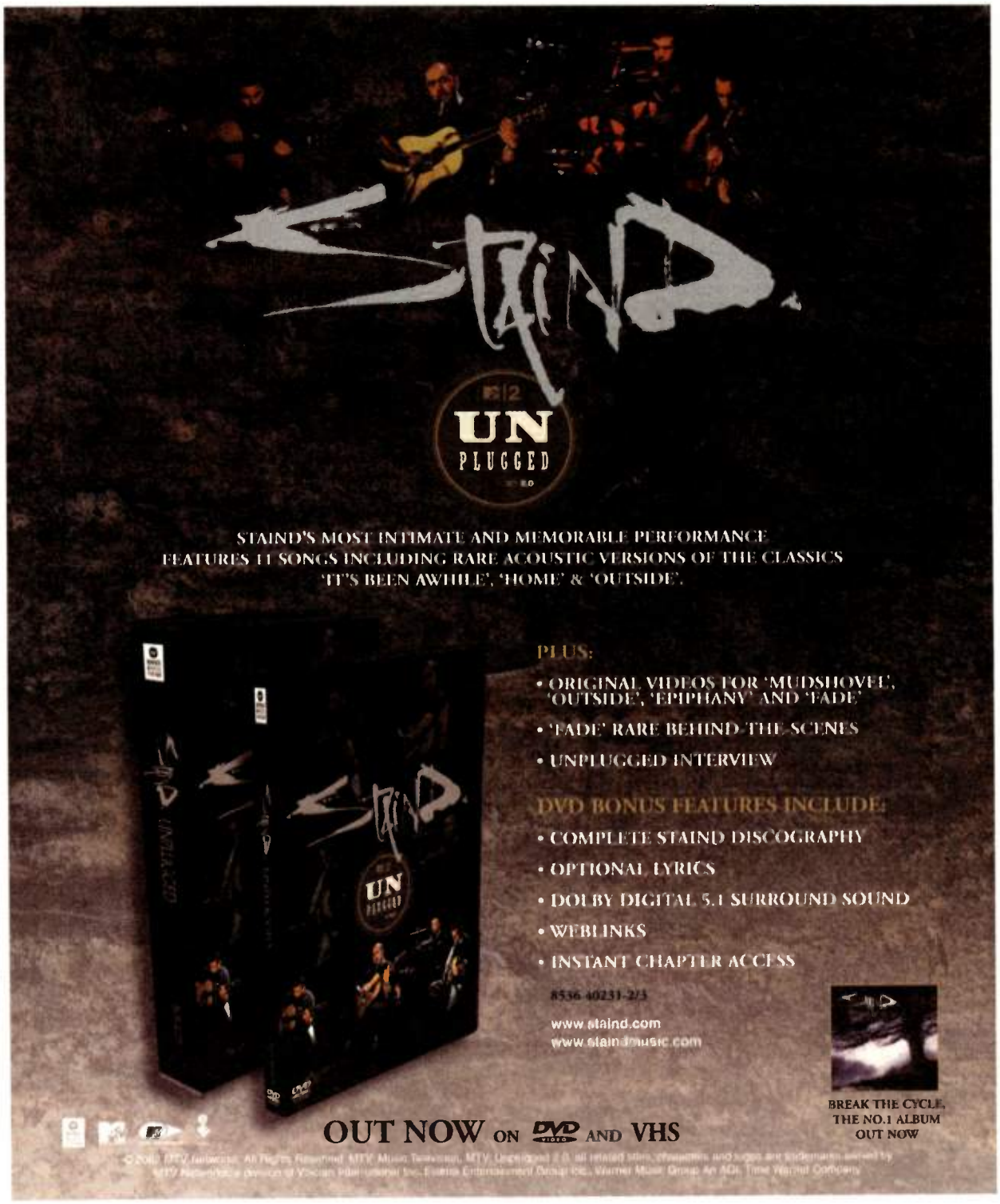
See ESP for free!

The Electric Soft Parade are playing an exclusive gig in a recording studio for 100 fans – including ten *NME* readers.

The band, currently recording the follow-up to their acclaimed 'Holes In The Wall' album, are the first to perform at The JD Set – a series of one-off gigs with Jack Daniel's.

The gig will take place on December 13 in a London recording studio. The 100 lucky fans will get to see the Mercury Prize-nominated band perform songs from their debut album and brand new material. Then, when The Electric Soft Parade have finished their set, fans can join the band – made up of brothers Tom and Alex White – for drinks and a few games of table football.

We've got five pairs of tickets for *NME* readers to join the band in the studio for this exclusive gig and hang out after the show. Just email your name, address and telephone number to *espcomp@nme.com*. But you need to be quick – this free offer closes at 12noon on Thursday (December 12). All entrants must be aged 18 or over.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Craig: "Hey, it's me who pulls the faces!" Robert: "Who says I'm pulling a face?"

Harvey and Nicholls' American adventure

THE VINES AND THE MUSIC TEAM UP FOR US TOUR, WHILE VINES' NME SHOW SELLS OUT IN RECORD TIME

Here's an exclusive picture of **Craig Nicholls** and **Robert Harvey** taken after a sell-out show in Ohio as **The Vines** and **The Music** hit the road together in the States. *NME* caught up with the two singers as they shared a tourbus and hung out together between shows.

The Vines' *NME* Awards Show at London Astoria on February 12 has already sold out. The Australian band were due to play the KROQ Almost Acoustic Christmas show at the weekend.

The Music release their new single 'The Truth Is No Words' on February 10.

See next week's bumper *NME* Christmas issue for a full report on The Vines/Music bongathon around the US.

Yeahs say yeah to a big bucks deal

Yeah Yeah Yeahs are in negotiations to sign a record deal for a major label, *NME* can reveal.

The New York band, fronted by **Karen O**, are in discussion with several labels, including Polydor – home of Sophie Ellis-Bextor, Ian Brown and Ms Dynamite.

Yeah Yeah Yeahs, who've been signed to Wichita for their first two EP releases, will release their debut album in March on the label they eventually sign to.

A Polydor insider told *NME*: "Discussions are still on-going, but a deal is not likely to be concluded this year."

Yeah Yeah Yeahs' debut album will not feature any of the songs from the band's first five-track EP, or the last single, 'Machine'.

YYYs' big-money deal was celebrated "enthusiastically"

NEWS IN BRIEF

The Libertines' Christmas Extravaganza is to take place next week in London, *NME* can reveal.

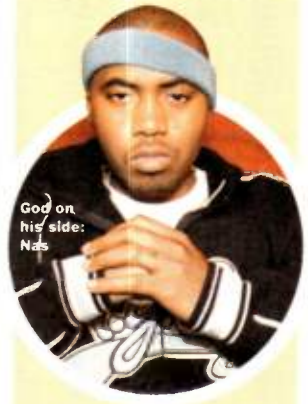
The band's Christmas party gig is at the Rhythm Factory, 16 Whitechapel Road, **E1**. It will feature support from **Kill City** and other bands to be confirmed. Tickets are £8 in advance or £10 on the door.

The band release their 'Time For Heroes' single in January.

Bootleggers have forced hip-hop star **Nas** to bring forward the release of his new album, 'God's Son'.

In the US, the leak of the album on to the internet has led to bootleg copies being made available to buy. The US release has now been brought forward to December 13, four days earlier than the original release date of December 17.

A statement reads: "Overwhelming demand for the album has incited internet piracy of the album's tracks, while 'burned' CD



God on his side: Nas

counterfeit copies of the record have already begun to hit the streets. Rather than risk having fans experience inferior and incomplete versions of his new album, Nas has decided to break the music industry's standard Tuesday release practice and get 'God's Son' into stores as soon as possible."

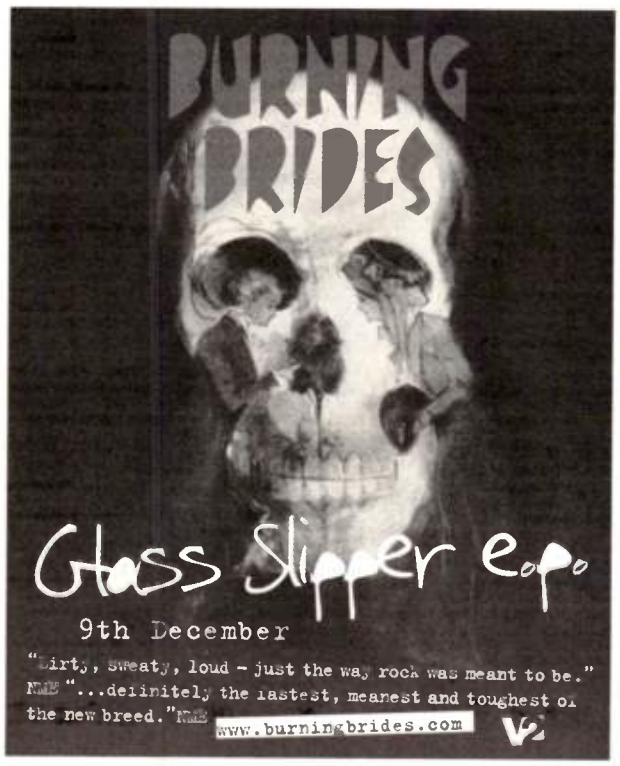
Nas said: "'God's Son' is my most personal album and I poured my heart and spirit into it. It's important to me that the fans hear my album the way I intended."

The album has been given a UK release date of December 16.

Massive Attack will play UK dates in April – with an announcement expected as early as next week on the final tour schedule.

The group will tour the world next year in support of their forthcoming album '100th Window', which is released on February 10. A single, 'Special Cases', will also be released that month.

Details are starting to leak out about shows in Europe, with dates scheduled at the Paris Zenith (April 24-25). UK dates are likely to precede shows on the mainland.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"...definitely the fastest, meanest and toughest of the new breed." NME
www.burningbrides.com
V2

Glassjaw frontman rushed to hospital

Palumbo: bad guts

Glassjaw were last week forced to cancel all British and European tour dates after vocalist Daryl Palumbo suffered a relapse of recurring Crohn's Disease.

Palumbo was rushed to a London hospital last Thursday (December 5) just as he and the rest of the band stepped off a flight from the US. He was hospitalised for several days.

Although it is debilitating, Crohn's disease – which attacks the sufferer's digestive system – is not life threatening.

It is unknown whether or not the dates will be rescheduled.

Sharon takes on the Queen this Christmas

Osbournes star **Sharon Osbourne** is going head-to-head for viewers with Her Majesty the Queen on Christmas Day.

Sharon, who met Queen Elizabeth II when Ozzy performed at the Golden Jubilee celebrations in the summer, will give an 'alternative message' to the Queen's Christmas speech on Christmas Day on Channel 4 at 3pm on the day.

PHOTOGRAPHY: DEAN CHALKLEY/PIETER M VAN HATTEM/LFI

Josh Homme records UNKLE collaboration

POSTPONED EUROPEAN DATES GIVE QOTSA FRONTMAN TIME TO TEAM UP WITH JAMES LAVELLE

Queens Of The Stone Age cancelled the end of their European tour last week – but **Josh Homme** decided to take advantage of his surprise free time to fly to London and record his part for the new **UNKLE** album.

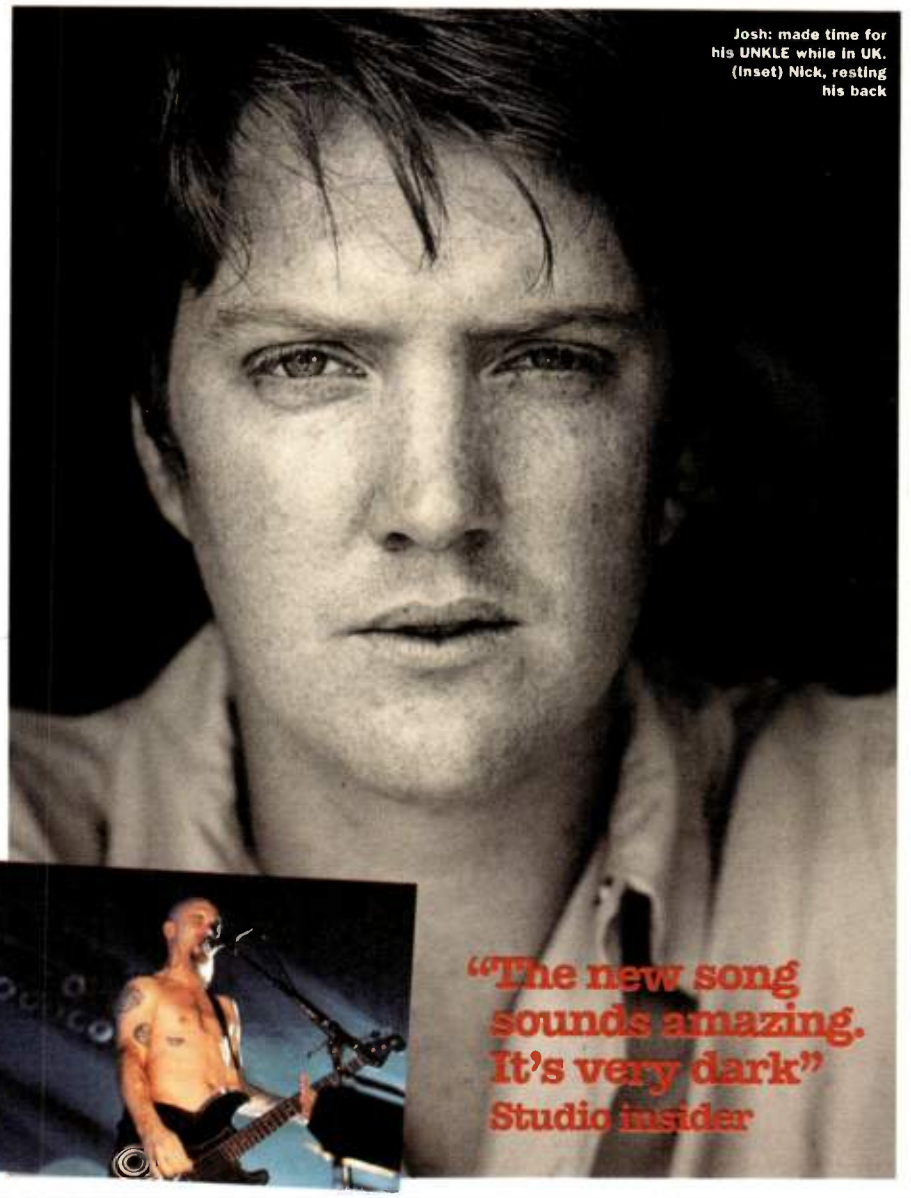
And *NME* can reveal that UNKLE's **James Lavelle** returned the favour by remixing recent Queens single 'No One Knows'. The track is being circulated among club DJs prior to an official release at a later date.

The final three dates of the band's European mainland tour were pulled when bassist Nick Oliveri strained his back. His injuries were so bad that the decision was made to postpone the shows, rather than risk a more serious injury.

A spokesperson for the band said: "Nobody really knew how bad it was at the time, he hurt his back onstage and by the following day he really was in a lot of pain."

Before the group went back to the US, singer Josh Homme flew into London and met up with James Lavelle in Hoxton, where the pair finally laid down the vocal track for his contribution to the new UNKLE album. A studio source told us: "The new song sounds amazing, it's very dark."

QOTSA plan to release 'Go With The Flow' in March or April next year. Although they would like to release it earlier, touring commitments mean they are unable to make a video for the track until February.



Josh: made time for his UNKLE while in UK. (Inset) Nick, resting his back

"The new song sounds amazing. It's very dark" Studio insider

Belle & Sebastian play for Peel

Belle & Sebastian are to play veteran DJ **John Peel**'s Christmas party.

The Scottish indie band last played a radio session for the DJ at his Suffolk home, Peel Acres. The Christmas party show will be a live broadcast from the BBC studios at Maida Vale on Wednesday, December 18 starting at 10pm.

Belle & Sebastian will be performing live and singing some Christmas carols.

Earlier this year, Belle & Sebastian signed a worldwide four-album deal with Rough Trade, home of The Strokes. Their first album for the label is due early next year.

NEWS IN BRIEF

Korn have cancelled the last five nights of their Pop Sux! tour in the US after fears that frontman **Jonathan Davis** may cause permanent damage to his voice.

The singer is suffering from strained vocal chords and is under doctors' orders to stop the shows.

Oasis, **Doves**, **Haven** and **Badly Drawn Boy** have all contributed memorabilia for an auction aimed at raising funds for the Mines Advisory Group (MAG).

Limited edition photographs of rock greats **Bob Dylan** and **Jimi Hendrix** and a lithograph signed by **Paul McCartney** have also been donated for the event, which takes place at Manchester Circle Club on December 10. All funds raised will be used to support MAG's work.

Since 1989, MAG has worked to help reduce the impact of landmines and unexploded ordnance on civilians and communities around the world.

Oasis, Doves and Badly Drawn Boy have contributed limited signed prints and tour posters, while Haven have donated a signed poster, cartoon and CD. The available items can be viewed at *www.mag.org.uk*.

Murdered **Run DMC** star **Jam Master Jay** was honoured at the VH1 Big In 2002 Awards last Wednesday (December 4).

Chuck D, **Kid Rock** and **Grandmaster Flash** paid personal tributes to the murdered DJ. Run DMC were also given a Lifetime Achievement Award for their contribution to music over the past two decades.

The awards will be shown on VH1 on December 15.

TV performances from **Christina Aguilera** and **Holly Valance** on *CD:UK* led to a host of complaints that their routines were too sexy. Valance and Aguilera both appeared on the show, broadcast at 11am on October 12.

According to regulators the ITC, more than a dozen viewers complained on grounds of taste, saying the "performances were too suggestive".

A report released states: "The ITC sympathised with the viewers' concerns. Undoubtedly some performers and music videos are more suggestive than in the past, reflecting considerable changes in society with regard to sexual behaviour as well pop music's inherent 'boundary pushing' nature."

The ITC found that the programme was not in breach of their code.

WHAT'S ON THE NME STEREO?

The Sleepy Jackson
Let Your Love Be Love (Virgin)
Blissful psychedelia from Down Under.

Jet
Dirtysweet EP (Rubber)
The most exciting rock'n'roll record in the world right now.

The Warlocks
The Phoenix Album (Birdman)
Hazy, Spiritualized-esque slacker-rock from LA.

The Warlocks: the drugs do work

Kings Of Leon
Five-Track Sampler (Hand Me Down)
Listening to this sampler it's no surprise to hear KOL (teenage brothers Caleb, Nathan and Jared and cousin Matthew) spent their early life travelling around America's Deep South in a mobile home. This is like the coolest soundtrack to a truckers' cab... ever.

The Rogers Sisters
'Now They Know xoxo' (Trouble man Unlimited)
From their 'Purely Evil' LP, NYC's Rogers Sisters are somewhere between their fellow Gothamites Yeah Yeah Yeahs and Radio 4. This isn't the best track but it's the only one that features the line *"See their faces in the* NME*"*.

Hot Hot Heat
Bandages (Sub Pop)
From the band's forthcoming 'Make Up The Breakdown' LP, 'Bandages' is the best rock song that you can dance to since 'Hotel Yorba'.

The White Stripes
Merry Christmas From... The White Stripes (XL)
Seven-inch only Christmas single from the Stripes. A-side 'Candy Cane Children' is kinda scary, the spoken word B-sides are kinda sweet.

Death In Vegas
Scorpio Rising (Concrete)
Sure, it sounds like the Quo's 'Pictures Of Matchstick Men'. But it still gets *NME*'s nod for Christmas Number One.

Kelly Osbourne, setting a record of sorts, makes her second appearance in *You Cock!*. This week, the Daughter of Darkness directs her well-heeled ire at the **Sugababes**.

It seems that backstage at the recent *Smash Hits* Poll Winners Party the moody threesome blanked Kelly. Twice. Not good.

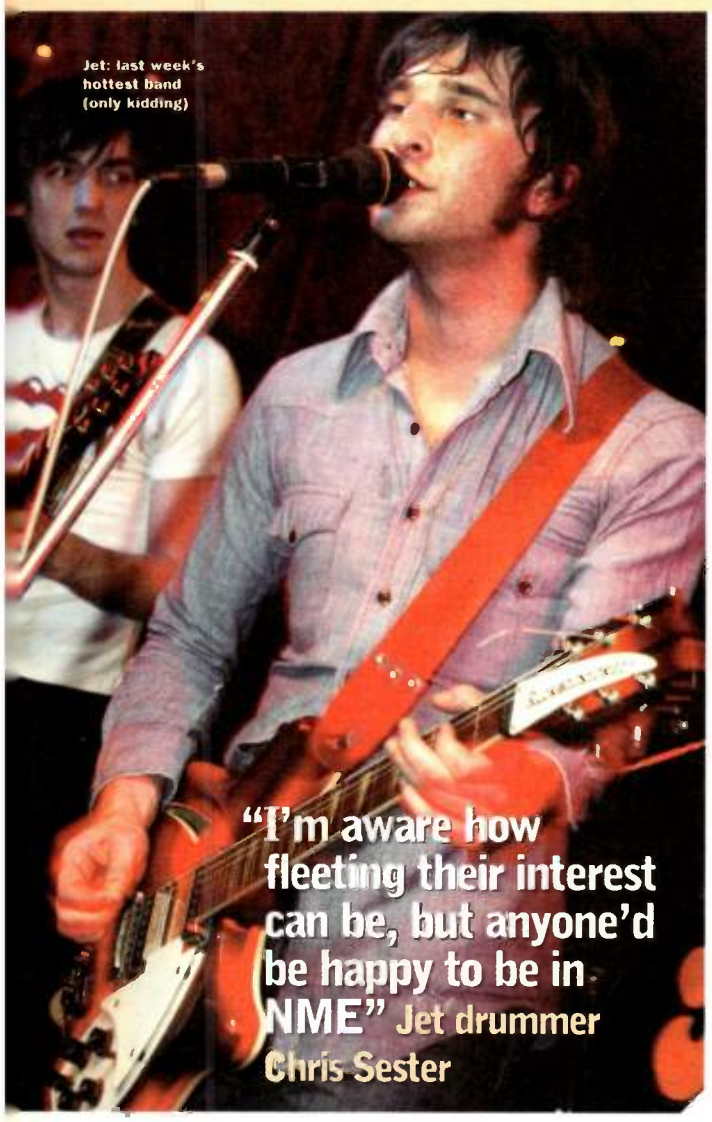
On the first occasion, Kelly wanted to meet the Sugababes to tell them she liked them. They said they were too busy, so Kelly let it ride.

Sometime later, her drummer decided she too wanted to meet them. She walked to their dressing room and was told to wait outside. Eventually, she was told they were too busy and was given a signed photo. To add further insult, they passed her another signed photo and told her it was for Kelly.

When Kelly heard, she got pretty mad. She wanted blood. She swore a lot and she went off to pull Sugababes' hair and scratch their eyes out. She was prevented from hurting the 'Babes, but remains righteously pissed off.

This one's far from over.

PHOTOGRAPHY: HAMISH BROWN/CARA BLOCH/RETNA/LFI



Jet: last week's hottest band (only kidding)

Jet: We don't want hype

BUT UP-AND-COMING AUSTRALIANS ADMIT THAT NME GOT THEM ON THE RADIO

Rising stars **Jet** have spoken about the hype surrounding them – and claimed that *NME* helped them get their first radio play in the UK.

As we revealed last week, the band have signed a worldwide deal with Elektra, after releasing their debut EP 'Dirtysweet'. The release is set to become an instant collector's item after the release was limited to 1,000 vinyl copies.

Drummer **Chris Sester** told *Beat Magazine* in their native Australia that they are keen to avoid hype as much as possible.

"I'm pretty damn aware of how fleeting their interest can be," he said. "But you know, anyone'd be happy to be printed in *NME*. There's no point biting the hand that feeds you. They're putting us in their magazine and letting the English public know about us, so I can't say that I hate it, but every week there's a new hottest band, and at first it was, 'Uh-oh, we're hot this week, next week it'll be The somethings...' But the fact is they're playing us now on some English radio station, and it's probably due to *NME*."

The money paid to the band for their record deal is unconfirmed – but they have scoffed at rumours that it was more than £1million.

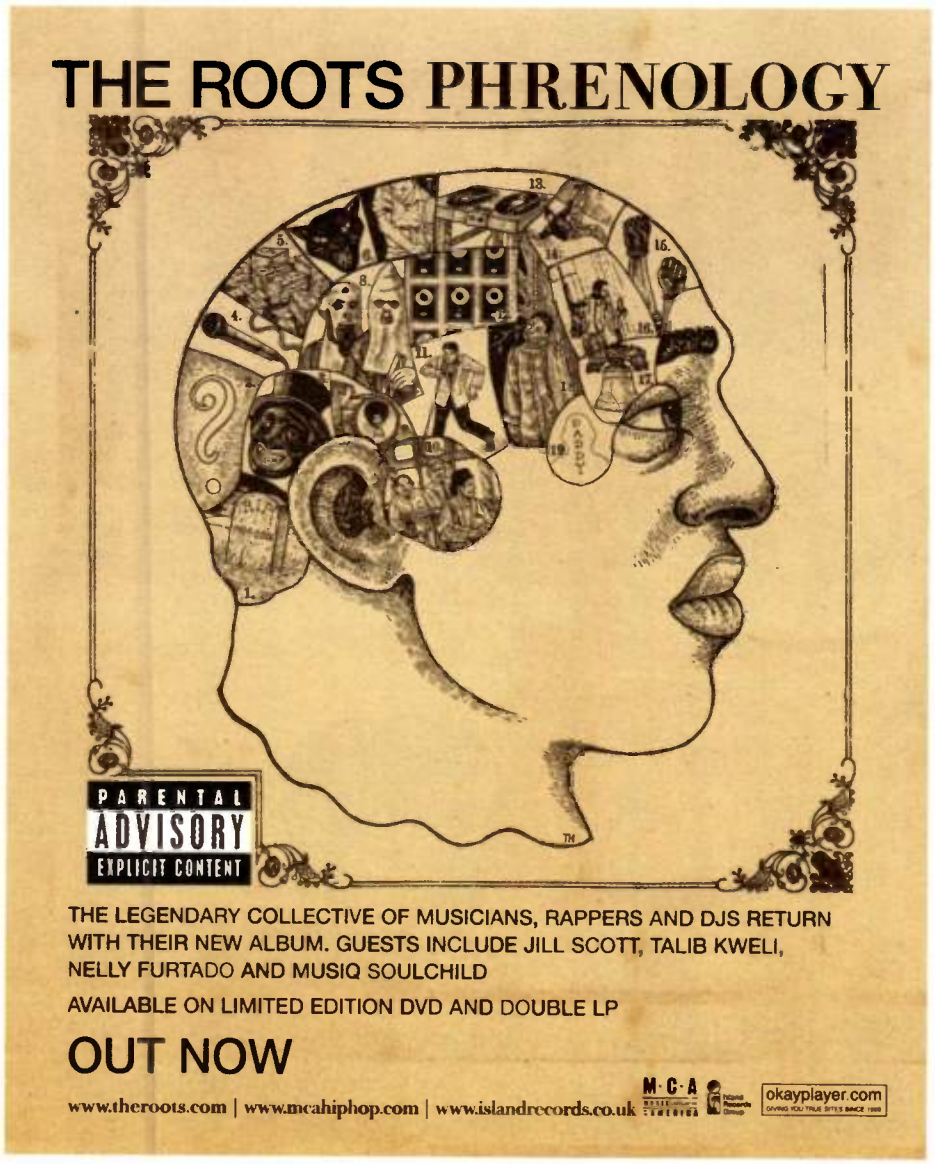
Sester said: "I'm glad that's all out of the way, it was just getting a little bit silly for a while. It wasn't about the music, more about signing a deal. Now it's all finished and we've only got one job, and that's to make the record."

Their debut LP should be released next year.

NEW BAND NEWS

Philadelphia's **Ty Cobb** have been announced as the debut signing to **Black Rebel Motorcycle Club**'s Abstract Dragon imprint. The band's dark-hearted rock'n'roll went down a storm when they opened for BRMC on their recent UK dates. They release their debut four-track EP, '7y C066', in late January... ● Another new label, another new band – **Kings Of Leon** *(below)* are a teenage four-piece from deep within America's Bible Belt and the first acquisition by Hand Me Down Records (set up by Steve Ralbovsky, the man who signed The Strokes in the States). The five tracks we've heard are neck-deep in swamp riffs and make us want to start chewing tobacco. We'll be hearing a lot from these next year... ● *NME* office stereo favourites **Hot Hot Heat** and **Burning Brides** have both announced details of forthcoming releases. HHH's stupendous Cure-esque single 'Bandages' is out on February 10, to be followed by the 'Make Up The Breakdown' LP two weeks later, both via Sub Pop, while Burning Brides' debut LP 'Fall Of The Plastic Empire' (released March 3) is preceded by the single 'Plank of Fire' on February 17 (via V2)... ● Finally, Detroit's **The Sights** have announced details of their debut UK shows. On February 12 they'll support **The Vines** at the London WC2 Astoria as part of the *NME* Awards Shows 2003. They also headline the London Camden Monarch on February 24. Tickets are on sale now via the *NME* Ticketline on 0870 1663 663. Calls are charged at the national standard rate...

Kings Of Leon: they're the Memphis Strokes ('scuse us while we have a lie down)


THE ROOTS PHRENOLOGY
PARENTAL ADVISORY EXPLICIT CONTENT
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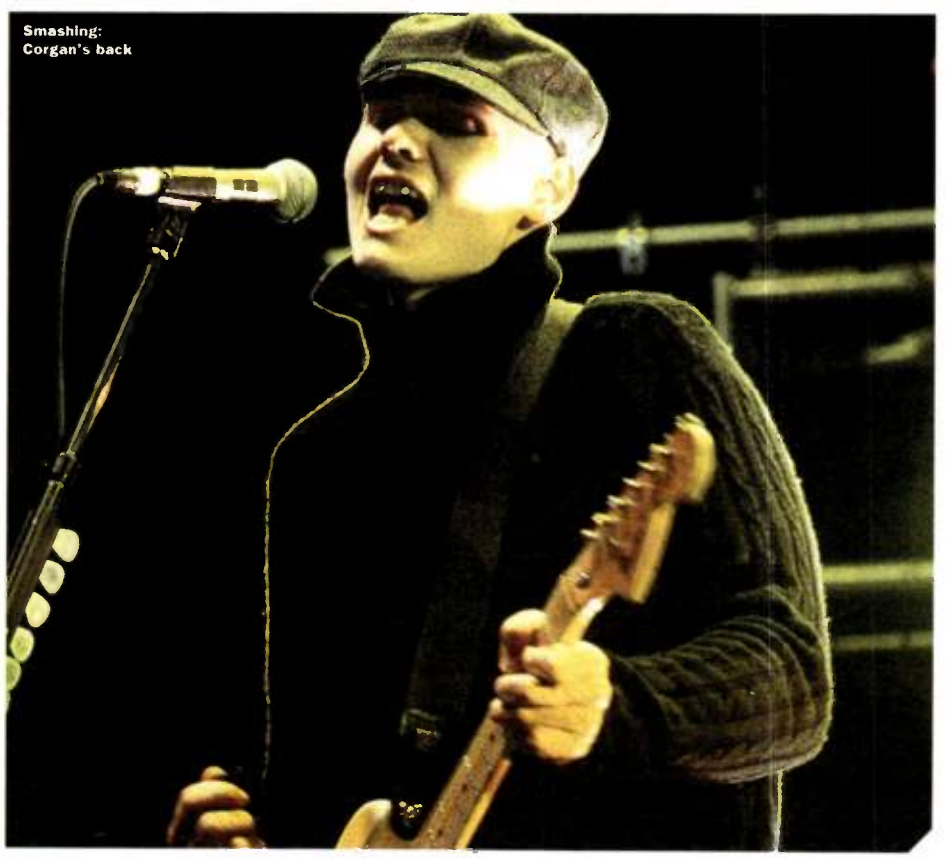

Smashing: Corgan's back

Zwan debut LP named

Former **Smashing Pumpkins** frontman **Billy Corgan**'s new band **Zwan** have named their new album 'Mary Star Of The Sea'.

The group, also consisting of ex-Slint guitarist David Pajo, former Chavez guitarist Matt Sweeney, A Perfect Circle's Paz Lenchantin on bass and Corgan's former Pumpkins bandmate Jimmy Chamberlin on drums, have signed to Reprise. Their debut LP is set for release on January 28.

The group are streaming a song from the record, 'Honestly', via their official website, *www.zwan.com*.

The band toured the US last week, including an appearance alongside **Coldplay** and **The Vines** at the LA Acoustic Xmas show. See next week's *NME* for a report on the show.

PHOTOGRAPHY: IAN JENNINGS/LFI

Dreaming of a White Stripes Christmas?

...WELL, YOUR DREAMS WILL COME TRUE WITH JACK AND MEG'S NEW CHRISTMAS SINGLE

The White Stripes are to release a limited edition Christmas single, 'Merry Christmas From... The White Stripes'.

The single will be released on seven-inch vinyl only on December 16. It features a track called 'Candy Cane Children' on the A-side, backed by the spoken-word 'The Reading Of The Story Of The Magi' – a biblical reading from Jack – and 'The Singing Of Silent Night', in which Meg attempts to sing the popular carol.

The record sleeve features Jack and Meg sitting on the front lawn of a suburban American house behind a table holding a nativity scene. They are selling Christmas Cheer for $3 a pop. Import copies of the single on the band's US label V2 appeared out of the blue in UK record stores last week. Fans quickly snapped up the few copies on sale.

In the UK, just 1,000 copies of the single will be released on Monday on the band's UK label, XL Recordings. A spokesperson explained: "It's a very limited seven-inch Christmas single – The White Stripes just wanted to put it out as a present to the fans."

A version of 'Candy Cane Children' was originally featured on a 1998 Christmas compilation seven-inch single, 'Surprise Package Volume 2', alongside tracks from Rocket 455 and The Blowtops – but the single has long been unavailable and is now a collector's item.

Meanwhile, Jack White has yet to respond to the "little girl White" and "fucking ponce" remarks made by **Ryan Adams** in *NME* last week.

The White Stripes' new album, 'Elephant', is scheduled for release in April 2003.

Santa's little helpers: Jack and Meg and (below, left) the sleeve to their single

"It's a very limited seven-inch Christmas single – The White Stripes just wanted to put it out as a present to the fans"

The Streets team up with More Fire Crew

The Streets' Mike Skinner is set to work with south London garage collective **More Fire Crew** next year.

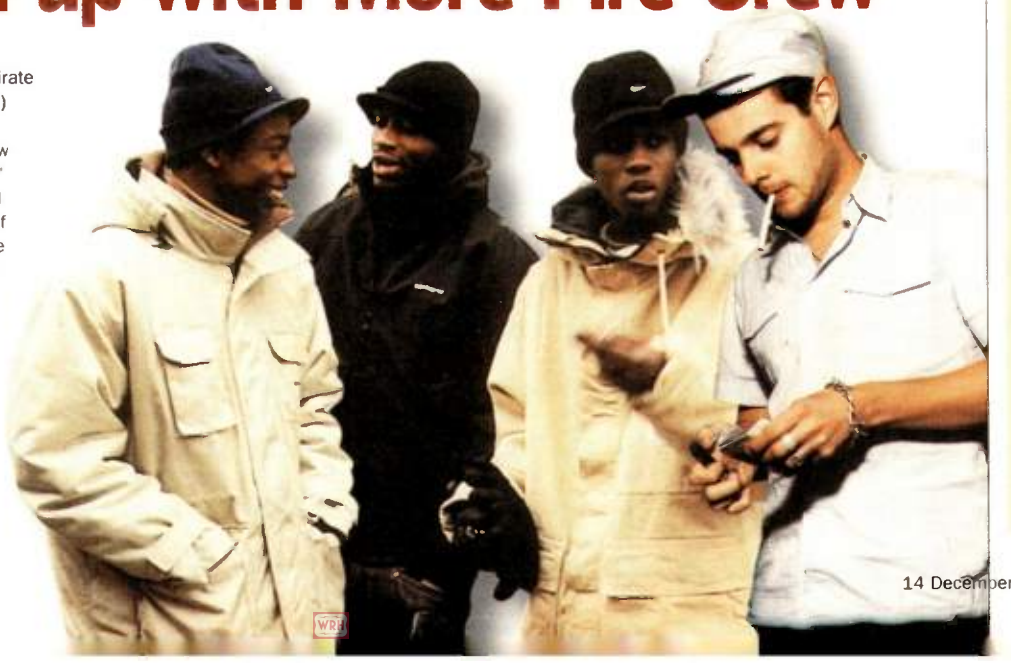
Skinner, whose debut album 'Original Pirate Material' will feature highly in many end of year polls, struck up a friendship with the Crew when they supported him on his tour of the UK last week.

Speaking to *NME* during the tour, **Lethal B** from More Fire Crew said: "Yeah, we talked about working together, but because Mike's so busy at the minute, nothing will happen for a while. We're looking to 2003. That would be wicked."

Lethal also revealed that Skinner returned to his underground roots for an appearance on London pirate station Rinse FM (November 30) following a show in Bristol.

"Every Saturday we do a show on our pirate station Rinse FM," Lethal said. "I got the DJ to call me when there was about a half hour to go before the end of the show we got Mike on. And he's saying, 'More Fire Crew are wicked, I want to keep them with me. You might not make it back. They're very good with smoke but they're not very good with drinking.' It was wicked."

More Fire Crew release their debut album 'More Fire Crew CV' through Go Beat Records on January 27.



PHOTOGRAPHY: PIETER M VAN HATTEM/KEVIN WESTENBERG

NEWS IN BRIEF

Metallica have been trying out new bassists – but are taking their time to recruit the right person for the job.

As previously reported, the group are in the process of whittling down the 30 tracks they are working on for their new album to between ten and 20 for the finished tracklisting. The group are at work in in California.

In a recent video message, drummer **Lars Ulrich** said: "We want someone that we can be proud to say to the fans and the rest of the universe that this guy is in Metallica, he is a brother, and he is part of the team."

Metallica have been without a bassist since the departure of **Jason Newsted**, who left last year, citing "the physical damage I have done to myself over the years".

The Datsuns and **The Polyphonic Spree** are to warm up for their slot on the *NME* Awards Tour 2003 by supporting **Supergrass** at their massive London show.

The 13-date *NME* Awards Tour during January and February – also featuring **Interpol** and **The Thrills** – precedes the *NME* Carling Awards, to be held in London on February 13.

The New Zealand rockers and Texan collective will also support Supergrass at Wembley Arena on January 25. **The Raveonettes** make up the bill. For tickets call the *NME* Ticketline on 0870 1 663 663. Calls are charged at national standard rate.

DJ Shadow has spoken about his contribution to the forthcoming solo album by **Zack De La Rocha**.

Since leaving Rage Against The Machine, the vocalist has been working on a solo record, with Shadow contributing as a producer.

Shadow revealed: "I started doing demos for him a few years ago and we've settled on a few. It is hardcore. It is pretty hard. I would personally like to think that a lot of my music is quite hard-edged too, even if it's not sonically kind of rocky. I like hard-edged music and he brings that kind of intensity to any song we do."

The reformed version of **The Doors** have postponed their comeback shows because of an injury to their drummer.

Keyboardist **Ray Manzarek** and lead guitarist **Robbie Krieger** recently announced plans to undertake a new tour, with **Ian Astbury** of **The Cult** on vocals and **Stewart Copeland** replacing **John Densmore** on drums.

But their first show, which was scheduled for The Palms in Las Vegas on December 8, has been put back until January 19 after Copeland fell off his bike.

Alligators, fireworks and off-road tattooing!

WHAT TO EXPECT FROM JACKASS: THE MOVIE

Jackass: The Movie, MTV Films' Number One US box office hit, will hit UK screens this spring – and *NME* can bring you an exclusive preview.

The flick follows Johnny Knoxville and Bam Margera, Steve-O, Chris Pontius, Jason 'Wee Man' Acua, Dave England, Ryan Dunn, Ehren McGhehey and Preston Lacy through an hour and 27 minutes of globally performed pranks and stunts too hot for TV.

Director Jeff Tremaine along with producers Spike Jonze and Knoxville were smart enough to steer clear of a plot for the release, simply stringing the skits together like they do on their MTV show.

Margera fall victim to their son's pranks in a number of skits, one involving an eight-foot alligator.

Other guests cropping up include pro-skater Tony Hawk and former Black Flag frontman Henry Rollins who steers an open-topped Hummer as Steve-O attempts off-road tattooing in the desert of California. Over in Florida, former circus trainee Steve-O (he studied to be a clown), tucks a dead chicken into the rear of his jock strap as he attempts to tightrope walk over a pit of hungry crocodiles.

Throughout the film, the group induce merry mayhem on themselves and unsuspecting

"It's every bit as disreputable as the MTV programme, only longer" Los Angeles Times

In Japan, Party Boy (Pontius) cosies up disco-style to shop clerks clothed in a metallic G-string, bow tie and trainers. Elsewhere unsuspecting passers-by are left bewildered as the Sumo-styled Lacy chases Acua, and the animal-costumed cast cause chaos in downtown Tokyo.

Stateside, in Margera's hometown of West Chester, Pennsylvania, the *Jackass* team one-up comic Tom Green (who memorably roused his slumbering parents with a dead animal head on his MTV show), by setting off a barrage of fireworks in mum and dad Margera's bedroom a few hours before dawn. April and Phil

victims, and end up with a host of bruises, head injuries, paper cuts, vomit fits (including those by the cameraman), urine ingestions, faeces explosions, burns and tidal wave wash-outs.

US critics who were not given advance screenings of the film were surprised by the flick and offered favourable reviews. The *LA Times* praised *Jackass: The Movie* as "every bit as disreputable and often as embarrassingly funny as the MTV programme, only longer" and East Coast based *Entertainment Weekly* said it "might just as well have been called *America's Funniest Frat-House Hazing Rituals*".

PHOTOGRAPHY: WENN/BIG PICTURES

The Jackass crew cash in their Clubcard points

You croc: Steve-O avoids getting his ass bitten

Johnny Knoxville and Bam Margera: "Who, us?!"

FIVE TOP SCENES FROM JACKASS: THE MOVIE

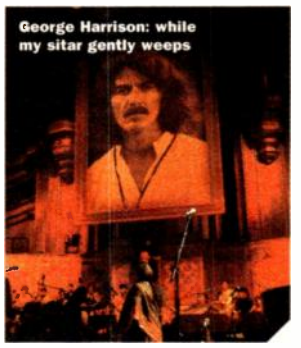
1 The rent-a-car demolition derby
Knoxville neglects to opt for the extra insurance as he rents a nice, mid-sized sedan which he promptly enters (without telling the hire car shop) in a demolition derby. Look out for Knoxville as he nearly gets his head crushed by another entrant's wheels.

2 The abandoned miniature golf course
Cue Knoxville and co popping wheelies in their golf carts off mid-sized grass mounds. Look out as a variety of miniature golf fixtures, video cameras and Knoxville go flying.

3 The hardware store incident
The cast stop Dave England from allowing excrement to escape his body until he visits a local hardware store and its toilet section to release himself.

4 The fireworks incident
Steve-O and Chris Pontius wondered what would happen if they tied fireworks to their appendages and set them off.

5 A day at the X-Ray doctors
Steve-O decided this was too crass so Ryan Dunn took the honours. We're not supposed to spoil the surprise, but it involves Ryan, a small toy and an unsuspecting X-Ray doctor.



George Harrison: while my sitar gently weeps

Remaining Beatles pay tribute to George

Remaining **Beatles Sir Paul McCartney** and **Ringo Starr** led a celebration of the life of their former bandmate **George Harrison** at the Royal Albert Hall in London last week, marking the first anniversary of his death.

Demand for tickets for the show, which also saw performances from George's musical mentor **Ravi Shankar** as well as his son **Dhani** and musicians **Jeff Lynne**, **Jools Holland** and **Sam Brown**, was huge. Touts were charging fans £1,000 for £150 tickets.

Those who managed to get in saw the bands work through some of Harrison's best known tracks including 'Something' – led by McCartney – and a moving 'While My Guitar Gently Weeps'.

"What a night," said Ringo to huge cheers, "I loved George and George loved me."

The show was organised by Harrison's widow Olivia. Proceeds will go to Harrison's charity – The Material Charitable Foundation.

In related news, Harrison bequeathed one of the largest sums ever by a British individual – £100million to his family. There was no bequest to the Hare Krishna faith with which he became synonymous in the '60s.

THE HELLACOPTERS
BY THE GRACE OF GOD

THE BRAND NEW ALBUM
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SEE THEM LIVE ON TOUR WITH THE DATSUNS:
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12/12 GLASGOW GARAGE, 13/12 WOLVERHAMPTON WULFRUN

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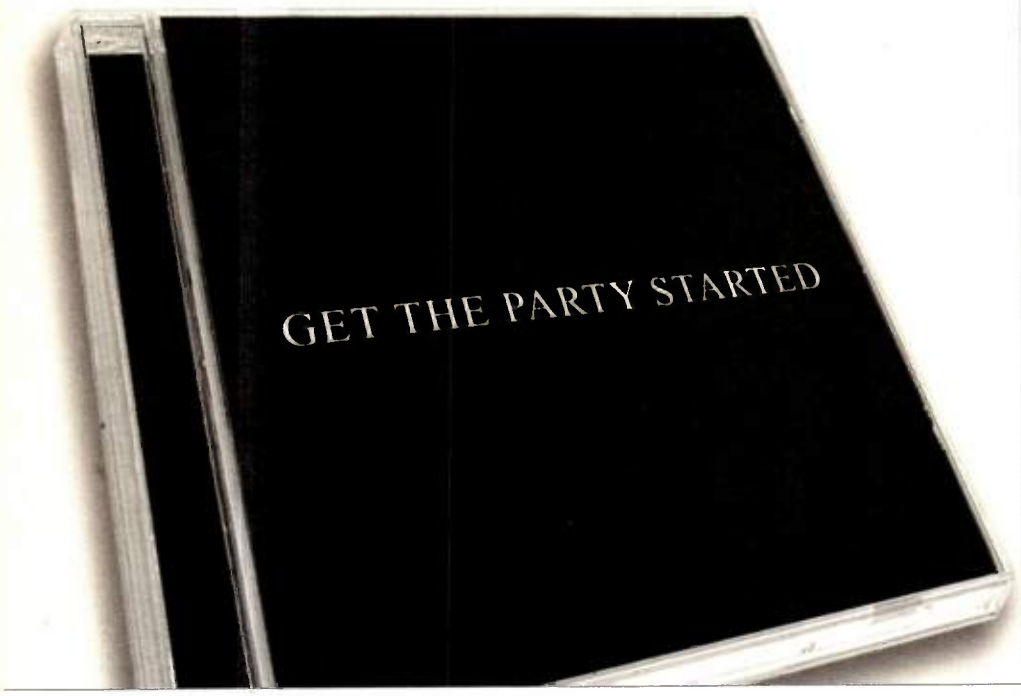
THE TRASH SUPREMO'S IDIOSYNCRATIC CD FEATURES EVERYTHING FROM COUNTRY LEGENDS TO SHOEGAZERS TO '70S DISCO DIVAS



1 JOHNNY CASH
Personal Jesus
"His new album has lots of cover versions and he manages to make every one sound as bleak as possible. This one probably edges over the rest."

2 GLEN CAMPBELL
Guess I'm Dumb
"Brian Wilson originally wrote this for The Beach Boys; it's about how paranoid he was that The Beatles would make better records than him, but he found it too painful to sing it himself. He produced it for Glen, and it's one of the most beautiful records I've ever heard."

3 THE BYRDS
Everybody's Been Burned
"The Charlatans nicked the lyrics off this for 'The Only One I Know', but don't let that put you off. The Byrds released two of the best albums of the '60s, 'Younger Than Yesterday' and 'Fifth Dimension'. And they looked great."

4 MOOSE
Suzanne
"I'm trying to start a shoegazing revival here. Buy this single, 'Everything's Alright Forever' by The Boo Radleys, all the early Lush records, 'Isn't Anything' by My Bloody Valentine and the first Ride album. Listen to them intensely and rip them all off. Form a band. You will be massive."

5 MANIC STREET PREACHERS
Archives Of Pain
"Guaranteed to get any party started."

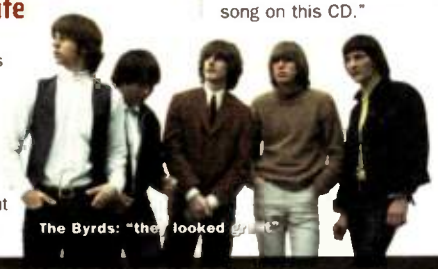
6 PAVEMENT
Range Life
"Sends goosebumps all over whenever I hear it. The world is a duller place without Pavement."

7 THE FLAMINGOES
I Only Have Eyes For You
"1950s doo-wop classic. They just sound like the smoothest motherf——ers that ever lived."

8 MAGNET/ PAUL GIOVANNI
Willow's Song
"Taken from *The Wicker Man*, the bit when Britt Ekland dances around naked. It makes Belle & Sebastian sound like Dutch black metal group Stinkfinger."

9 THE RONETTES
Be My Baby
"I reckon it's one of the best records ever made."

10 YVONNE ELLIMAN
If I Can't Have You
"The Bee Gees wrote this song for the *Saturday Night Fever* soundtrack, which incidentally is the best ever film ever made ever. I couldn't not put a disco song on this CD."


The Byrds: "they looked great"

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PHOTOGRAPHY: LFI/DEAN CHALKLEY

WWWHAT'S ON... NME.COM

With Xmas bearing down on us we've got a handful of ace specials to usher in the seasonal season so once you've finished reading **NME**'s features pop round to **NME.COM**'s pad to enjoy:

SOLEDAD BROTHERS

Teenage Heart Attack – Hear the superb **STONES**-influenced song (okay it sounds like a punked up 'Brown Sugar')

PINK

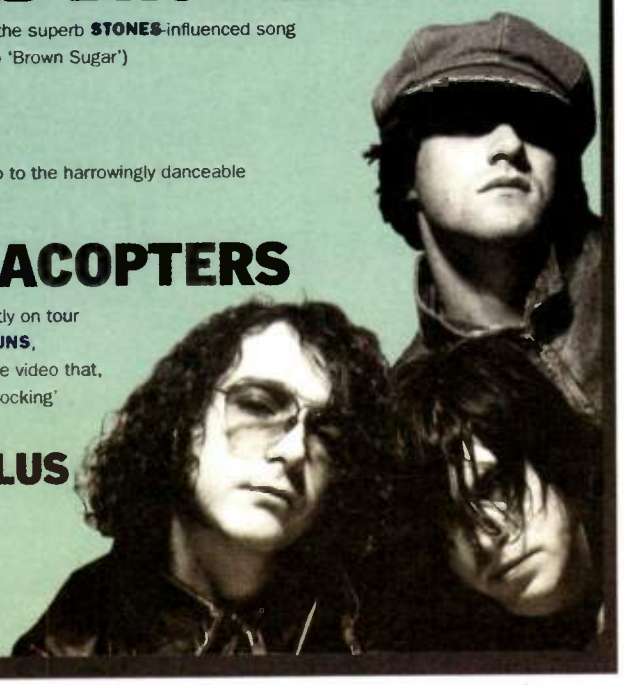
Family Portrait – See the video to the harrowingly danceable new single in full

THE HELLACOPTERS

By The Grace Of God – Currently on tour with **NME** favourites **THE DATSUNS**, don't miss the chance to see the video that, quite simply, defines the word 'rocking'

PLUS PLUS PLUS

Our snowy advent calendar... Round the clock news, a gigantic reviews archive, competitions, votes and, well, more...



PHOTOGRAPHY: DEAN CHALKLEY

BLING BLING

NME's top ten ringtones

1 (1) **No One Knows** Queens Of The Stone Age (108409)
2 21) **The Scientist** Coldplay (108320)
3 (2) **Outtathaway** The Vines (108253)
4 (–) **United States Of Whatever** Liam Lynch (108580)
5 (6) **Still Waiting** Sum 41 (108506)
6 (4) **Dreaming Of You** The Coral (108069)
7 (5) **I'm Sticking With You** The Velvet Underground (108072)
8 (–) **Getaway** The Music (108573)
9 (8) **Little By Little** Oasis (107830)
10 (9) **You Were Right** Badly Drawn Boy (108220)

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NME RADIO

What's hot and what's not

YOUR TOP TEN
1 **Whatever Happened To My Rock'n'Roll (Punk Song)** Black Rebel Motorcycle Club
2 **Scorpio Rising** Death In Vegas Feat Liam Gallagher
3 **Burn Baby Burn** Ash
4 **You Know You're Right** Nirvana
5 **Go Let It Out** Oasis
6 **Danger! High Voltage** Electric 6
7 **Getaway** The Music
8 **God Put A Smile Upon Your Face** Coldplay
9 **Machine** Yeah Yeah Yeahs
10 **Obstacle 1** Interpol

KICKED OFF
Something's Going On A
At The River Groove Armada
Grace Supergrass

JUST ADDED
Candy Cane Children The White Stripes
Take It Or Leave It Jet
The Game Gold Chains

Listen to *NME* Radio at *www.nmeradio.com* and vote on the playlist

EYEWITNESS:

Subject: (left to right) Person of restricted growth, Michael Jackson **Location:** We find our couple on the steps outside Santa Maria Superior Court **Occasion:** This was after Jacko testified in that lawsuit farrago a couple of weeks ago **Date:** November 18 was the date. We only found this picture when we were having a clearout, hence the slight delay **Time:** We'd hazard a guess at 5pm **Additional data:** To be honest, we just wanted an excuse to print a picture of Michael Jackson with a distressed dwarf.

PHOTOGRAPHY: PA/WENN/BIG PICTURES

VERBAL ABUSE

"I don't like to read. That's like the worst thing in the world"
Funny, Eminem always struck us as the library type

"You can train a dog to balance a ball on its nose, but if you don't get up at 7.30 to let it out, it's gonna shit everywhere"
The Ozzy Osbourne fortune cookies didn't sell too well

"I saw her crotch closer than her gynaecologist"
Marilyn Manson won't forget meeting Christina Aguilera

"Anne Robinson was on me, man. But she's a little mature, you know?"
Xzibit recalls his experience on America's *Weakest Link* rappers special

"The singer in Coldplay might even be considered attractive"
Steady on, Shakira!

STOCKING FILLER AHOY!

Just weeks after her ideological triumph at the *Smash Hits* Poll Winners Party – the phrase "I love Westlife" is still ringing in our ears – Kelly 'Serious Artiste' Osbourne has now put her name to one quarter of this hip'n'sophisticated range of Matchbox cars. She's got the least impressive motor of the lot, sadly, though we recommend these cars as they're clearly worth every cent. Look, they've got 'The Osbournes' written down the side! And... er, that's it. Keep on keepin' it real, Kelly!

PLUS ONES

Comedy Is The New Rock'n'Roll, Part 788: **Damon Albarn** was sitting on the back row when **Mark Thomas** and **Rob Newman** played the CND charity night at London's Bloomsbury Theatre. Shame he didn't take his new single – it would have got the biggest laugh of the whole night... ● Do you live in Stoke Newington? Last Friday, were you kept awake until all hours by an almighty racket next door? *NME* can explain all: the last we heard, **The Libertines**, **Bobby Gillespie** and **Black Rebel Motorcycle Club** were planning on playing a gig at "a house in the area". BRMC also made it down to Trash last week – as did the omnipresent **Neil Tennant**, yet again. Nothing from Nag Nag Nag this week, though early next week we're going to organise a big FIGHT in the street to settle the title of London's coolest club once and for all... ● **Ryan Adams** has been purchasing scorpions and putting them in a tank at his house. Look, we're really sorry, but we have no further information on this... ● Comedy Is The New Rock'N'Roll, Part 789: **Michael Moore**'s stand-up show at London's Roundhouse has, in the past ten days, pulled in shouting '80s singing man **Billy Bragg**, noisy Warp fella **Squarepusher**, and the low-rent Posh'n'Becks: **Sara Cox** and **Jon Carter**. The latter were heckling liberally throughout, which strikes us as a bit common... ● Bad news for **Chris Martin**, whose beloved local pub in Highgate has an uncertain future. The Shepherds is where Coldplay played that pub gig recently, but not only has The Shepherds been taken over – it's also about to be renovated and turned into (the horror!) The Boogaloo Bar. Here at *NME*, we can empathise with the a tricky predicament, as our local, the legendary Brunswick Arms, is about to be demolished in order to make way for a Sainsbury's or some other such monstrosity. Perhaps if we join forces, Chris, we can ensure not only that you and Gwyneth still have somewhere to canoodle in comfort, but also that *NME* still has a pub across the road. C'mon, Chris, whaddya reckon?... ● And finally: when *NME* journalists have finished with unwanted CDs, we either return them to the record label so that they can redistribute the music to record shops, thus keeping down their costs – or we donate them to children's hospices. Not everybody has such high morals. Step forward, *Never Mind The Buzzcocks* personality **Sean Hughes**, who was spotted by one of our spies last week. "He was selling a bunch of rubbish CDs down the record shop in Crouch End," says our informant. "I think they were **Misty Dixon**, **Aerial M** and a few others." Tut tut, Sean...

WIN 60 TOP ALBUMS!

Frustrating, isn't it? Scything your way through the Christmas crush, fighting tooth and nail to spend a whole week's wages on a dancing David Brent doll, all the time passing by album after album that you'd wrestle wild buffalo to own. And what are your parents doing? Fighting tooth and nail to spend a week's wages on your dancing David Brent doll.

Well never fear! Vital Sales & Marketing have festively donated 60 of 2002's top albums to give away! **Four lucky winners will win 60 superb albums each!** To nab them, all you have to do is write your name and address on a postcard and send it to I Want Them There Reckids!, *NME*, King's Reach Tower, Stamford Street, London, SE1 9LS by January 6 and the first four names out of the sack win! Simple eh?

GRAHAM COXON 'THE KISS OF MORNING'

First post-Blur solo album from maverick lo-fi genius.

"Coxon ploughs a different furrow, that of a highly individual, intense, humorous, passionate and beguiling solo artist"

CINEMATIC ORCHESTRA 'EVERYDAY'

The kind of cosmic jazz that you shouldn't run screaming from, supplied with style by the true heirs of John Coltrane's mighty sax.

"Seven sweeping, dramatic tracks of classic soul, jazz, choral pieces, sinking horn riffs, throbbing harp B-lines and minimalism"

NICKEL MARX ON WAX 'THIRD ELEVATION'

Blissed out stoner dub from Britspliff pioneer George Evelyn. Veras not included.

"A brilliant ray of sunlight shining through the dark clouds of mediocrity"

BADLY DRAWN BOY 'HAVE YOU FED THE FISH?'

Second album of droll fol-de-rollery from Manchester's most famous behatted troubadour. Turns down a shag from Madonna, apparently.

"A cat's whisker away from being perfect. Genius confirmed"

GEMMA HAYES 'NIGHT ON MY SIDE'

Criminally overlooked by the Mercury Prize panel, but still warming the cockles of many a sensitive souls heart.

"The Mercury-nominated debut. Honeyed vocals soothe and seduce while well-crafted songs... encourage you to keep reaching for the repeat button"

MOBY '18'

This should read: spacesuit wearing, guitar playing, sampler mangling downbeat shenanigans.

"'18' moves through anthemic nu-wave, gospel and blues, new soul standards, house ballads and piano'n'voice auteurism"

VOTE NOW FOR THE NME CARLING AWARDS 2003

50 tickets for the big night to be won!

What a year! The year 2002 was when the new rock revolution swept the nation. Black Rebel Motorcycle Club! The Datsuns! The Libertines! The Vines! The Cooper Temple Clause! Everywhere you looked there was something new and truly essential to get excited about. Frankly, it was one of the greatest years for music that most of us up here can remember.

Well, now it's time to take stock. We at *NME* might have spent the last year telling you what we thought about everything under the sun, but now it's your turn. Yes, it's the *NME* Carling Awards 2003! And we really want to know what *you* think were the highlights of the year.

Who made the best album? Who had the best hair? And who got on your nerves? Let us know as soon as possible and you could be one of the 50 lucky readers invited to attend the star-studded awards themselves on February 13 in London. C'mon! With an offer like that, what are you waiting for?

HOW TO VOTE

ONLINE
Log on to our awards website *www.nmecarlingawards.com* where you can go and tap in your winners and send them to us instantly.

BY POST
Scribble your answers down on this page, cut it out, stick it in an envelope and send it to:
MY VOTE!, *NME* CARLING AWARDS 2003,
25th Floor, King's Reach Tower, Stamford Street
London SE1 9LS.

PHOTOGRAPHY: ELLIS PARRINDER

Please cut along dotted line. Carefully, mind

BEST UK BAND

BEST INTERNATIONAL BAND

CARLING BEST ALBUM

BEST SINGLE

CARLING BEST NEW BAND

BEST LIVE BAND

BEST EVENT

BEST TV SHOW

BEST RADIO SHOW

MTV2 BEST VIDEO

BEST SOLO ARTIST

BEST LIVE VENUE

BEST HAIRCUT

BEST DRESSED

BEST WEBSITE

BEST FILM

WORST ALBUM

WORST SINGLE

WORST BAND

WORST HAIRCUT

WORST DRESSED

MOST SEXY MAN

MOST SEXY WOMAN

VILLAIN OF THE YEAR

HERO OF THE YEAR

NAME
AGE
ADDRESS

POSTCODE
EMAIL ADDRESS

Virgin megastores

MTV 2

THE STAR SPANGLES

'BRING BACK THE CHAIR FOR WINONA'

...and Ms Ryder's not the only one on cool New Yorkers The Star Spangles' shitlist

Text: Krissi Murison Photography: Pieter M Van Hattem

HOT NEW BAND

"Do I think Winona Ryder's guilty? Oh, I really hope so. They should bring back the chair for people like her!"

You've just met The Star Spangles – the sharpest noise to come out of NYC since, well, you-know-who...

"I'll tell you one person I can't stand: Ryan Adams!" continues the band's (aptly-named) guitarist Tommy Volume. "He's a sponge. I wouldn't go near him!"

As the sardonic patriotism of their name suggests, New York's Star Spangles are intent on subverting the spineless music industry with a blast of much-needed punk-rock attitude and anger. Their aim: to rid the world of trendy, rock'n'roll fakers.

"The New York punk scene's full of young impostors who figure they'll hang out downtown for a while before they take over Dad's business," laments Tommy. "You used to have to be toothless to get into rock'n'roll. I mean, can you imagine if John Lee Hooker had a trust fund?"

Buying his first punk rock record aged 13 while growing up in the working-class NY suburb of Brewster, Tommy has been into the New York garage scene a lot longer than uptown kids, The Strokes.

"Oh, yeah," giggles Tommy wryly, "but then hasn't everybody?"

Touché. But even the angriest band in the world must love somebody?

"There are only two good artists: Chuck Berry and the Ramones. Everything else is just wimpy."

Really?

"Yes, definitely."

What about The Rolling Stones?

"Oh! I love the Stones. Oh yeah, and Little Richard. There's a Little Richard element in every rock'n'roll band."

NME had been due to talk to towering and gothically handsome Star Spangles frontman Ian Wilson, but when we make the cross-Atlantic call a few minutes behind schedule, the answerphone greets us: "Got bored. Off to McDonald's. Leave a message."

And in those eight words of media indifference, Ian Wilson reveals more about his future as fuck-off cool rock'n'roll superstar than any well-honed interview technique. In those ten seconds of tape a star is truly born.

GET YOUR CLICKS HERE!
HEAR THE STAR SPANGLES' DEBUT SINGLE ON *NME.COM* NOW!

FACT FILE

WHO ARE THEY?
Vocalist Ian Wilson, guitarist Tommy Volume, drummer Joey Valentine and bassist Nick Price.

WHERE ARE THEY FROM?
Originally from Brewster, a small redneck nonentity outside of NYC, they relocated to Manhattan to form the band.

WHAT DO THEY SOUND LIKE?
A cleaned-up version of the Ramones or The Replacements. The Star Spangles excel in fast, bubblegum punk with exuberant melodies.

WHERE CAN YOU HEAR THEM?
'Which Of The Two Of Us Is Gonna Burn This House Down?' is out now on Parlophone. The band are currently on tour in the UK supporting Idlewild and play London W1 Metro on December 19.

"There are only two good artists: Chuck Berry and the Ramones. Everything else is just wimpy" – Tommy Volume

Spang 'em high! The Star Spangles (l-r) Nick, Ian, Tommy and Joey

Find your Christmas Soulmate!

Who should you be snogging under the mistletoe: Ryan or Craig? Kelly or Pink? Answer these simple questions and in next week's bumper Christmas NME you can match your responses to the stars' to find out which celebrity is your dream date

PHOTOGRAPHY: TOM SHEEHAN/JAMES LOOKER

Does your traditional Christmas find you holed up in your bedroom with the mutha of all hangovers? Does the thought of another mince pie and a peck on the cheek from Auntie Maud make you wanna puke? Is your usual Christmas dinner with the folks a bickerfest like an outttake from *The Osbournes*?

Well, fear not. Comfort is at hand in the comely shape of your pop star soulmate.

NME's Christmas present to you, dear reader, is the chance to discover which star in the rock universe would make your best date this Yule.

All you have to do is answer the following questions now and keep your secret answers hidden until next week's bumper double Christmas issue, when you can compare and contrast your answers with those of a very fine selection of cute and hunksome rock folk.

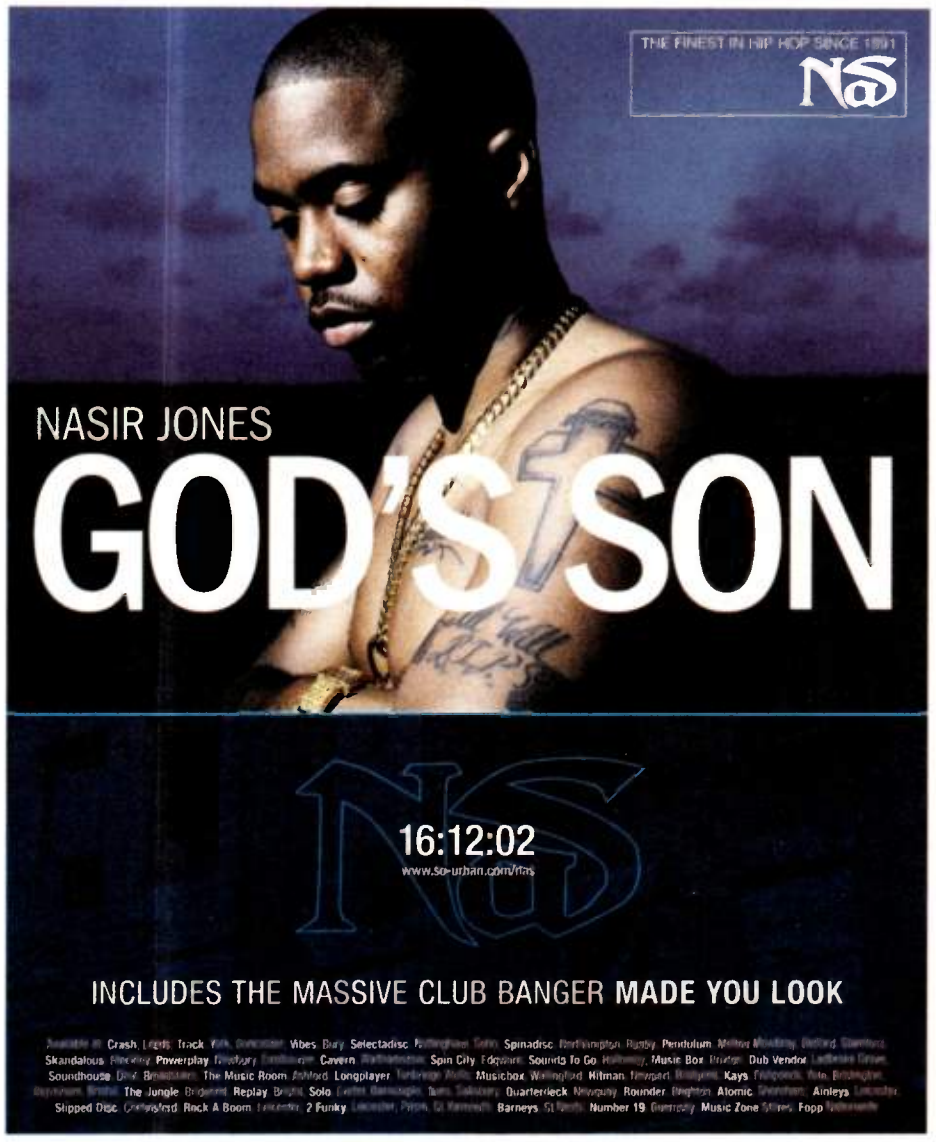
So will your cosmic twin be Kelly Osbourne or Craig Nicholls, Nick Jago or Chris Martin?

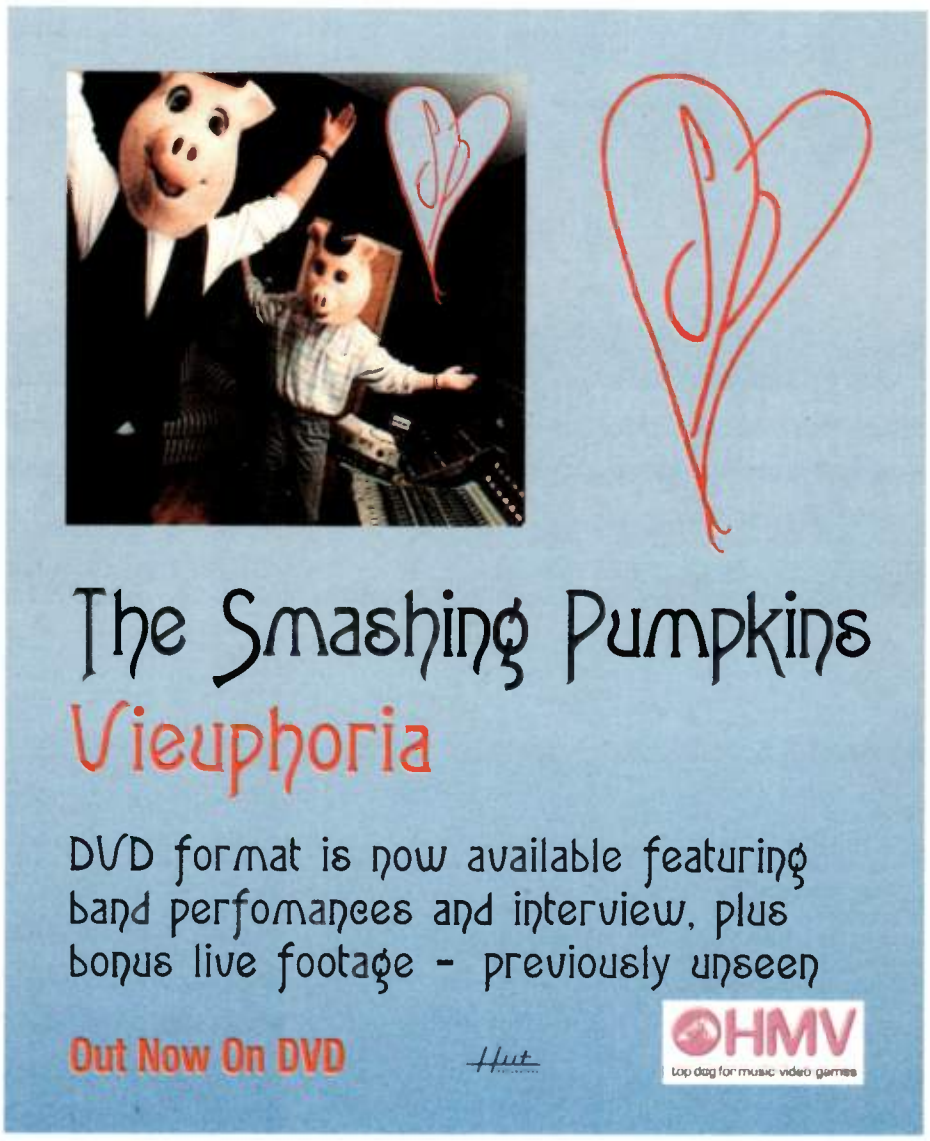
There's only one way to find out. Here are the questions.

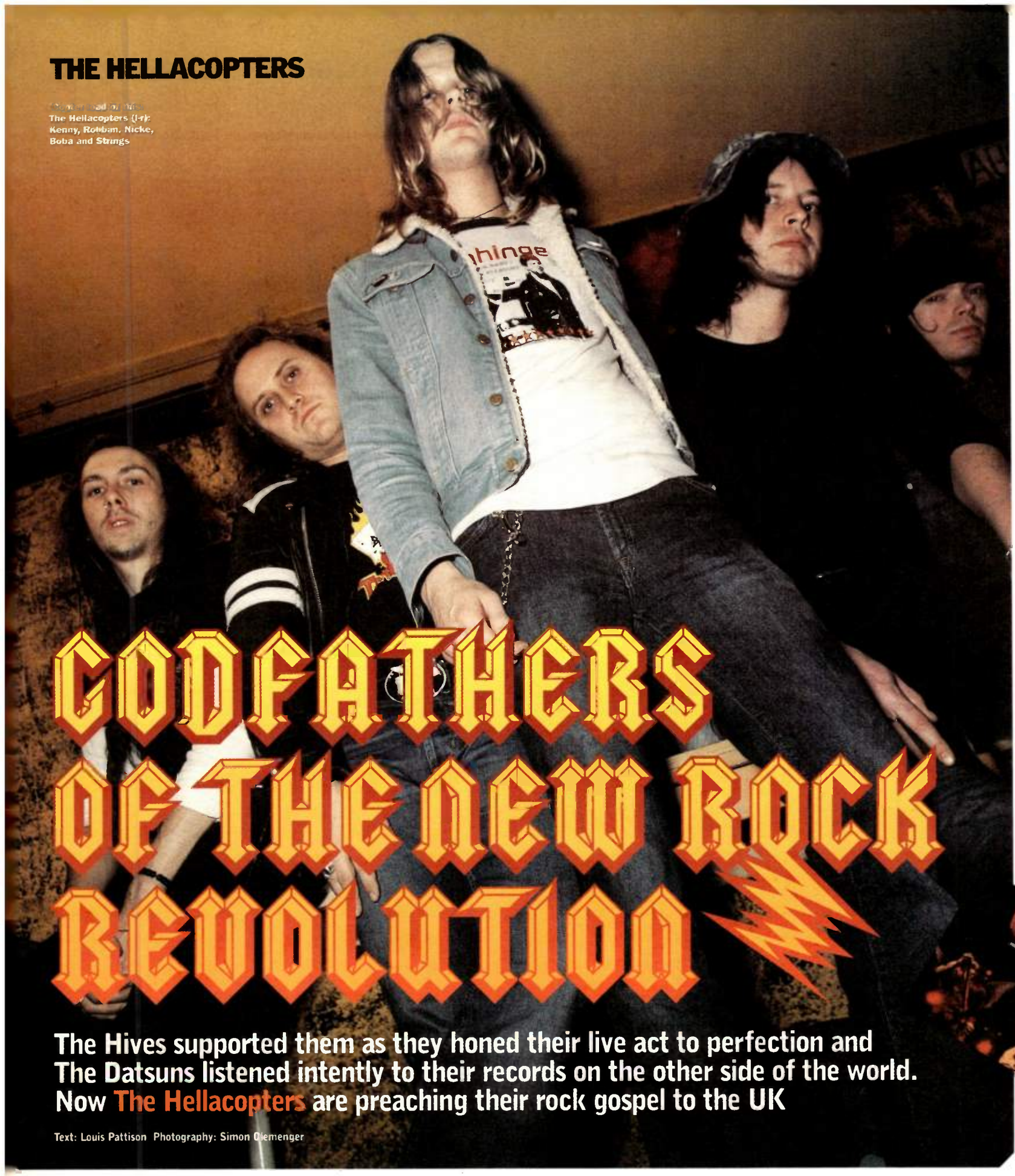
Get to it!

That's a Vine shade of lippy, Craig...

Kelly Osbourne or Pink?
Hard or clever?
Do or don't?
Bush or Saddam?
Jack or Meg?
Half-full or half-empty?
Jay-Z or Nas?
Liam or Noel?
On top or on the bottom?
Drunk or sober?
Red or black?
Zeppelin or Sabbath?
Mod or rocker?
Boxers or briefs?
Beatles or Stones?
Spit or swallow?
Badgers or squirrels?
Tattoos or piercings?
Fischerspooner or The Strokes?




The Smashing Pumpkins
Vieuphoria
DVD format is now available featuring band perfomances and interview, plus bonus live footage - previously unseen
Out Now On DVD
HMV
top dog for music video games



Clockwise from top: The Hellacopters (l-r: Kenny, Robban, Nicke, Boba and Strings

GODFATHERS OF THE NEW ROCK REVOLUTION

The Hives supported them as they honed their live act to perfection and The Datsuns listened intently to their records on the other side of the world. Now The Hellacopters are preaching their rock gospel to the UK

Text: Louis Pattison Photography: Simon Clemenger

Call it fate. Call it destiny. But when Nicke Royale was seven years old, he picked up a mag in his parents' Stockholm home and his world began. "A photo of Kiss," he grins. "I remember thinking, 'That is the best band in the world.'"

In such moments of beautiful clarity, grand dynasties are conceived. Nicke Royale's band, The Hellacopters, are the new rock revolution's most outlandish strain yet: a cartoonish metal übergroup who pursue rock'n'roll with the dogged lustiness of a teenage boy trying to undo a bra. Formed in Sweden in 1994, when Royale left death metal outfit Entombed, The Hellacopters began as a bunch of misfits rekindling the excitement of their classic (but unfashionable) '70s American rock records.

"Rock was dead in Sweden," recalls Royale. "Grunge had faded out. The Soundtrack Of Our Lives had just started, and there were a few classic Swedish garage groups. But no-one really cared. No-one was listening."

So The Hellacopters turned up the volume. Their 1996 debut 'Supershitty To The Max!' became a blueprint for the new breed of Scandinavian rock, and six years on The Hellacopters are a group referred to with quiet awe by the waifs and stray of the European rock scene. Two years ago, The Hives supported them across Europe, honing their live show to perfection just before they went stratospheric. "They owe us a US tour," jokes Nicke.

But it wasn't just the Europeans listening. Over the other side of the world, a young group called The Datsuns were freaking out to The Hellacopters. Tonight, the first date of a tour to promote awesome new LP, 'By The Grace Of God', finds these intercontinental soulmates sharing a bill for the first time. "We've never seen them," admits Hellacopters keysman Anders Lindström (known to all as Boba Fett). "But their record is great."

"We're really looking forward to playing with a band that we've admired from afar," says Dolf de Datsun. "They've always been out touring, while we've been stuck at the arse end of the world learning how to play. I'd be lying if I said they hadn't inspired me."

Royale and Fett join *NME* in a tiny café in Berlin while the rest of the band kick their heels back in the dressing room. The pair share excellent English, wry humour, and an unflinching desire to rock.

"We never started out to be famous," enthuses Nicke. "That would be stupid. The phrase 'Let's make rock and make money!' – it doesn't even make sense."

The early days were hard. After The Hellacopters' third ever practice, they cut a debut seven-inch and toured squats and slums all over Europe. "It was rough," remembers Nicke with a fond smile. "The first tour in Holland, we turned up and there was no-one there, but this big dog turd on the stage. We were like, 'Yeah, this is it!' The promoter walks in and he's like, 'Have you got your sleeping bags?' We slept in this room with a broken window. We had to resort to alternative means of heating to get through the night. The sort of heating you get from the local dealer."

Had circumstances been different, The Hellacopters may have turned out like Fugazi: they share that same single-mindedness. "In a way, we are more punk than any of the bands that call themselves punk today," concurs Royale. "We have long hair when you're not supposed to have long hair. Even metal bands don't have long hair today."

And though The Hellacopters like to strike an old-school pose – check out the cover to 2000's 'High Visibility', picturing them rocking out on God's own stage – their love for classic rock'n'roll is heartfelt. "There's nothing to be ironic about," explains Nicke. "What we do is instantly fun. If a band does something really good, you want to laugh out loud."

"People who don't understand that," declares Boba Fett, "can go fuck themselves."

"Oh yes," finishes Nicke, dryly. "And there is your quote."

"There's nothing to be ironic about, what we do is fun. People who don't understand that can go fuck themselves. And there's your quote" Nicke Royale

ART ON THEIR SLEEVES

The influences on The Hellacopters' LP cover

KISS 'ROCK AND ROLL OVER' (1976)
Nicke: "Kiss made so many classic sleeves. This is a cartoon of the four Kiss faces. Great colours. It looks at you and it's going 'Buy me!'"

RAMONES 'ROAD TO RUIN' (1978)
Nicke: "The Ramones made some great sleeves. I love cartoons, and the Ramones were the perfect cartoon."

SLADE 'SLADE IN FLAME' (1974)

Boba: "With the glowing clothes! You'll know it when you see it. It's in every bargain bin in the world."

GET YOUR CLICKS HERE!
GO TO *NME.COM* TO SEE THE VIDEO FOR THE HELLACOPTERS' SINGLE, 'BY THE GRACE OF GOD'

BBC
6music
Tune into the showcase on Radio 2
88-91FM
Saturday
14 December 2002
8pm -1am
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6music
8.00 - 8.30 Phill Jupitus
8.30 - 9.00 Craig Charles Funk Show
9.00 - 9.30 Steve Lamacq
9.30 - 10.00 Dream Ticket with Janice Long
10.00 - 10.30 Andrew Collins
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new music

Ja Rule Featuring Bobby Brown - Thug Lovin'
Hip-hop superstar Ja Rule is back with Thug Lovin', the first single to be released from his superb new album The Last Temptation. Featuring Bobby Brown, this single is available on CD, 12" and cassette with all formats featuring The Pledge Remix which features Nas, Ashanti and 2Pac.

Out Now

Avril Lavigne - Sk8er Boi
Taken from her smash hit album Let Go, Canadian rock chick Avril Lavigne is back with her superb second single Sk8er Boi. Available on CD and cassette, both feature further tracks Get Over It and Nobody's Fool.

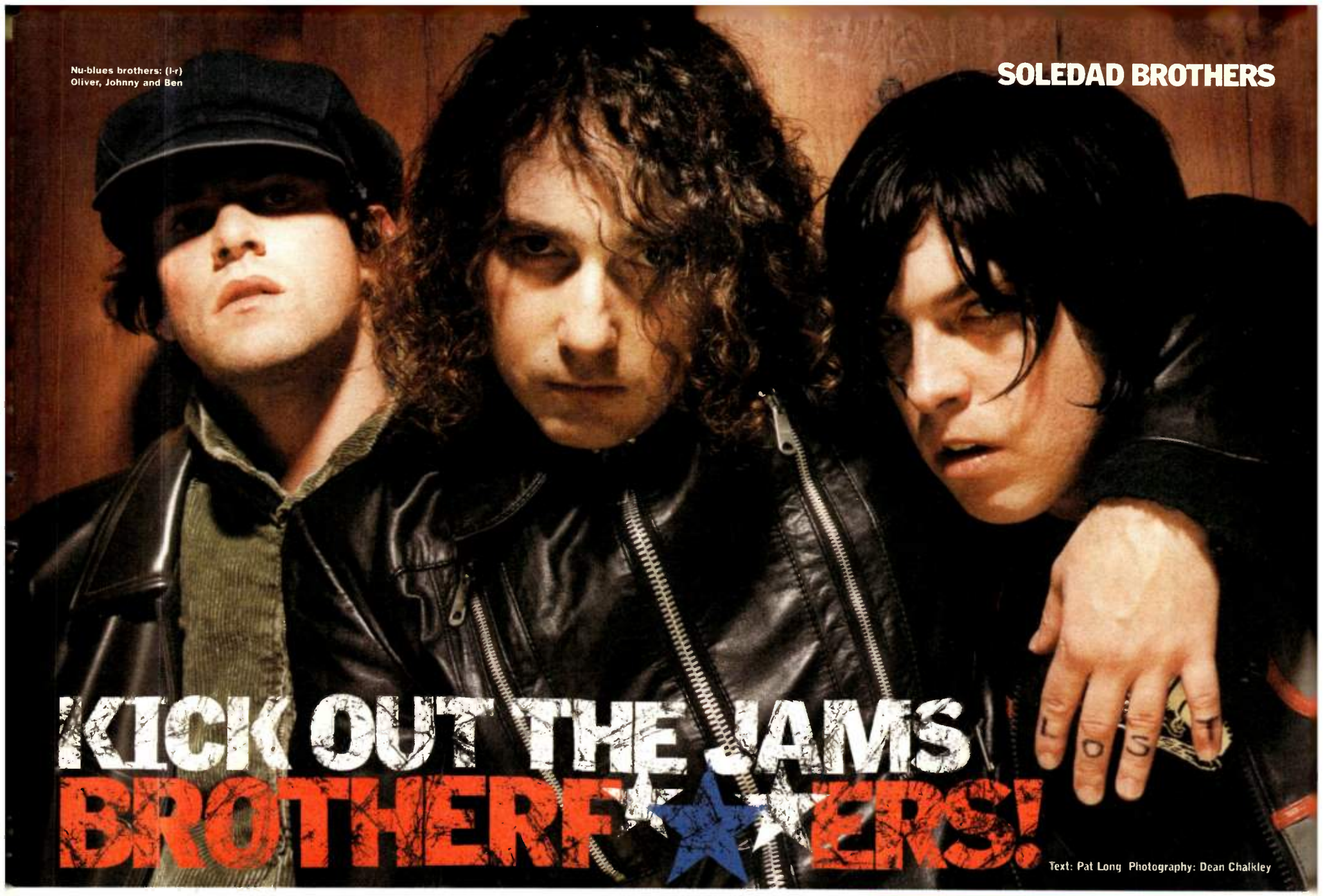
Released 16th December

Death In Vegas With Liam Gallagher - Scorpio Rising
Scorpio Rising is the superb title track from Death In Vegas' critically acclaimed album, featuring vocals from Liam Gallagher. Available on 2xCD and 12", CD1 and 12" feature stunning mixes by The Polyphonic Spree and The Scientist whilst CD2 includes two live tracks.

Released 16th December

Titles are subject to availability while stocks last at participating stores/on-line.

top dog for christmas HMV



Nu-blues brothers: (l-r) Oliver, Johnny and Ben

KICK OUT THE JAMS BROTHERS!

Text: Pat Long Photography: Dean Chalkley

They are Meg White's boyfriend, Jack White's flatmate, and a qualified doctor – and they're friends of MC5 guru John Sinclair. They're blues fetishists the Soledad Brothers and they're going live

Attempting a proper physical examination would be an unforgiveable breach of interview etiquette, but *NME* is willing to bet that all three of Detroit blues fetishists the Soledad Brothers have all their own teeth. Furthermore, none of them are blind, or even nearsighted, while their obvious good spirits suggest that none of their women have done gone left them recently. Indeed, taciturn sax/keyboard player Oliver Henry's current squeeze, Meg White, turns up at the west London pub where our interview takes place. So why have these personable, middle-class white boys got the blues so bad?

"You don't," announces mop-haired singing guitarist Johnny Walker, "go to a doctor who's sick all the time, so why go to a bluesman who's sad all the time? You go to a show to have fun. If you come to our show and don't have fun, then *shame on us.*"

The Soledad Brothers live in a strange world. A world where prehistoric blues records are praised for their "honesty", where veteran wailer John Lee Hooker is just called "Hooker", and those smack'n'Memphis-obsessed late-'60s Stones albums are the high-water mark of musical evolution.

Much of their backstory reads like fantasy, while the band constantly smudge the line between truth and fiction. Johnny Walker is really the not-at-all-glam-sounding Johnny Wirick, while drummer Ben Swank used to be plain old Ben Smith and claims to be a student of the Gnawi tradition of North African percussion. What we do know, however, is that (a) Ben is Jack White's flatmate and (b) Johnny trained to be a doctor: "I'm qualified, but I can't practice. I can't write prescriptions, but I can diagnose people. I won't go into detail, but I've identified a few, er, *funguses* recently." Oliver, meanwhile, used to play music on street corners with vagrants and spent time in jail for panhandling.

The three are so retro-minded that they even recorded chunks of their second album, 'Steal Your Soul And Dare Your Spirit To Move' live, direct onto wax cylinders to capture some of the rawness of old blues 78s.

Of course, all this well-meaning romanticisation of the past invites criticism, especially when the Soledad Brothers are fiddling around with such potent imagery. The band's logo, for example, is nicked directly from the political wing of garage rock fountainheads the MC5, the White Panthers, a perma-stoned party whose manifesto was 'rock'n'roll, dope and fucking in the streets'.

They've also been attacked by some people who see their name (a Soledad Brother is the term given to African-American men doing time in California's maximum-security Soledad Prison) as an appropriation of black culture to lend some skinny white kids a bit of osmotic cred.

"We did a show in Oakland and *(founder of militant civil rights activists the Black Panthers)* Bobby Seale's widow came down as a goodwill gesture," says Walker. "So if those people aren't going to give us shit for it, then neither should anyone else.

"We get crap off people, like 'How come a buncha white guys name themselves after black activists?' But that's ridiculous. We all live in the 'hood, so it's not like we don't understand anger."

Their Detroit "'hood" is hugely important to the Soledads. "The first show we played was as a two-piece," says Walker. "Just me and Ben – and in the audience was Jack White, someone from The Detroit Cobras, someone from The Dirtbombs, Jason Von Bondie."

It's to document those nights that the band are releasing a live album, recorded at scene hub the Gold Dollar, now sadly closed.

This time, at least, the memories are first-hand ones.

"People criticise our music for sounding like it could've been made at any time during the last 50 years," reckons Johnny. "But if something's worthwhile, it's going to stand the test of time."

"People say, 'How come a buncha white guys name themselves after black activists?' We all live in the 'hood, so it's not like we don't understand anger" Johnny Walker

FIVE MORE GREAT LIVE ALBUMS

MC5 'KICK OUT THE JAMS'

"You've got just five seconds to decide..." Five seconds to decide whether wearing shiny spandex stars'n'stripes kecks was a good idea, maybe?

THIN LIZZY 'LIVE AND DANGEROUS'

"Is there anybody out there who's got any Irish in them?" asks frontman Phil Lynott on the live album that every '70s household owned. "Any of you girls out there want some more Irish in them?"

DAVID BOWIE 'SANTA MONICA '72'

On which an obviously coke-addled Bowie combines punk-velocity versions of Ziggy-era hits with lots of gak-fuelled inter-song babbling about death, lobsters and palm trees.

SUICIDE '23 MINUTES OVER BRUSSELS'

You can hear a disgruntled audience throwing chairs onstage after about ten seconds of Suicide's death-rattle keyboard scree. Listen for Alan Vega begging the Belgies to give him his mic back.

THE STOOGES 'METALLIC KO'

A week before this gig, Iggy Pop offered a local motorcycle gang outside live on air in a radio interview. They duly arrived to pelt him with eggs, bottles and *spades*. Iggy was so wasted he carried on regardless, clad only in a pair of women's frillies.

Knockout show: Iggy Pop

GET YOUR CLICKS HERE!
LISTEN TO THE SOLEDAD BROTHERS' 'TEENAGE HEART ATTACK' ON *NME.COM* NOW!

MR. JACK DANIEL WAS NO SAINT.

BUT HE DID START SOMETHING OF A RELIGION.

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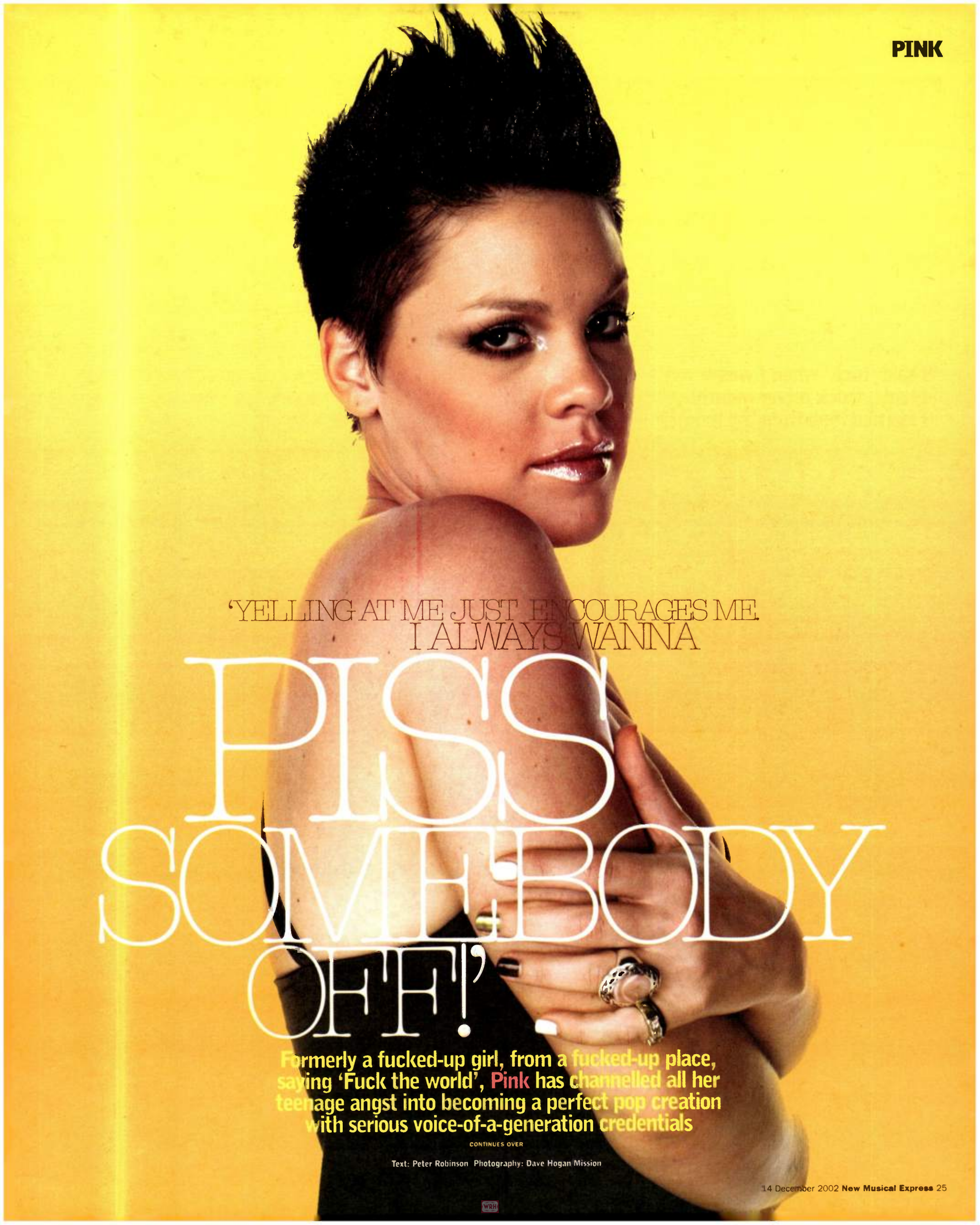


'YELLING AT ME JUST ENCOURAGES ME. I ALWAYS WANNA

PISS SOMEBODY OFF!'

Formerly a fucked-up girl, from a fucked-up place, saying 'Fuck the world', Pink has channelled all her teenage angst into becoming a perfect pop creation with serious voice-of-a-generation credentials

CONTINUES OVER

Text: Peter Robinson Photography: Dave Hogan Mission

PINK

N

**"I said 'fuck' when I was seven!
I had a truck driver mouth!
I learned it all from my mom!"**

ewsflash: Pink, the big-mouthed, takes-no-shit, greatest voice of a generation since Kurt Cobain, reckons she's rubbish at confrontation. She hates it. If she gets into a row with someone, she'll walk away or hang up the phone, then write a letter and hand it over.

"I'm good at writing stuff down," she says.

Pink may reckon she's rubbish at confrontation, but she has a handy knack of getting her own way. In the past three years, the 23-year-old has had her own way to the tune of ten million album sales, sold-out global tours, and a diverse string of gongs. Just recently, in the wake of her first UK Number One, 'Just Like A Pill', she triumphed at the *Smash Hits* Poll Winners Party and achieved the unthinkable by beating Britney, Christina and Kylie to the crown of Best Female.

What makes her different from all those others? For a start, she actually means something; if the awesome energy of her music is reason to love her, then the open wounds of her lyrics are grounds for worship. She's also unutterably cool. The 20th coolest person in rock, according to *NME*'s recent poll, but that went to press before she strode onto the stage at *CD:UK* in a T-shirt emblazoned with the kid-friendly slogan 'You fuckin' bitch'.

Without selling out, dumbing down, stripping off or playing cute. Pink has saved kids from pop, and pop from itself. A hybrid of Madonna, Courtney, Janis and Gwen, an icon for wannabe pop starlets, the ultimate feminist pop idol.

It could all have been quite different. When she surfaced in June 2000 with the catty R&B anthem 'There You Go', Pink was hailed as the anti-Britney, 19 years old, taking on the industry on her own terms and running wild. It seemed convincing enough at the time... except 'Can't Take Me Home', an album pitched squarely against the boil-in-the-bag pop process, was itself manufactured for, and fronted by, a young star who'd been in development for three years and who wanted to be doing something altogether different. Most of the material was just picked off the shelf, Pink explains, and the album's producers, LA Reid and Babyface, could easily have given the tracks to someone else. Pink recalls feeling "numb" when picking up awards for that album.

Little surprise that when her second album, the hideously titled 'M!ssundaztood', came out last year, Pink declared it her "first true adventure". So had she been faking it before?

"There's parts of that first album that I still love," she nods earnestly, as she picks through sandwiches an hour before stagetime at the Birmingham Academy. She's not impressed with the selection. "That album was a total learning experience and it was fun and I do this R&B and hip-hop and I love all different types of music..." She does sound a bit like Britney here, doesn't she readers? Hang on: "...but what got me was that I didn't create it. It was created *for* me. I hated that." That's better.

It was time for a change of direction, then. But while her peers were hot-footing it in the direction of The Neptunes and/or any generic urban flava that would make them as cool as Pink, Pink herself wasn't chasing credibility at all. If anything, she ran in the opposite direction, into the arms of Linda Perry, the mildly bonkers ex-frontwoman of mid-'90s one-hit wonders 4 Non Blondes. These days, thanks to Pink, Perry's CV includes the likes of Christina Aguilera and Courtney Love, but it's putting it politely to say that when Pink cold-called her in 2001, Perry was at something of a career crossroads.

But Pink didn't care. During Pink's teenage years, Perry's stance (openly gay with a bloody big hat) had captivated Pink; at one point she was arrested for belting 4 Non Blondes hits out of a friend's window while tripping on acid.

"I think she recognised something of myself in her," Pink smiles, speculating as to what possessed Perry to return her 15-minute voicemail message. "How did she put it? *(Thinks)* 'We're both funny, we're both miserable, we're both suicidal.'"

When the label found out that Pink had recorded a rock album behind their back, they went insane. In particular, LA Reid (of *"LA told me you'll be a pop star/All you have to change is everything you are"* infamy) went ballistic. He wanted Pink to ditch the album but, she says, "when I really want something I usually get it". And Pink really wanted this. So she fought for it. And she got it.

Her eyes light up when *NME* suggests that between them, she and Linda have killed pop.

"Thanks!" she grins, mission accomplished.

To understand the driving force behind Pink's battle, let's go back a few years. To a point before Pink was Pink by hair, name or anything else, when Pink was just Alicia Moore. Sometimes, like today when *NME* finds her hugging her knees on the sofa of this draughty dressing room, there's still a flicker of what you reckon must be her former identity. During the '90s it seemed like the rather plain-sounding character of Alicia Moore would be as exciting as life would ever get.

She kept a diary, as you do. Except she didn't keep it very well. One day, she walked

"I'm so self-destructive. Absolutely everything I love and cherish is bad for me"

through the gates of her high school in the nowhere town of Doylestown, Philadelphia, to find its pages lining the locker doors. As high school humiliation goes, it made *Carrie* look like *Grange Hill*.

Pink learned all about fighting when she was a kid. She knew from a young age that her father had fought in 'Nam, but it was years until he'd tell her anything about it. Some fights, he recognised, are best left in the past. As she grew older, Pink would find out more, from her father and from the other vets whose reunions she'd help organise.

"Sometimes they'd just sit around and tell stories," she smiles admiringly. "To see the camaraderie with people who've gone through that together was the best thing that I could ever have seen as a kid."

So that taught you what fighting meant, and what to fight for?

"Yeah, it taught me what it is to be on the same side with people, fighting for your life and survival. That's what I always got from it. If they can survive that then I can survive anything in my cushy world. Absolutely. You realise what freedom means – and what it means to have it. You get it every fucking day when you wake up and you can smear your lipstick on and draw your eyeliner all over your face and colour your hair green and say, 'Fuck you' and all this stuff that other people can't do."

But Pink says more than "fuck you". She says it's OK to be different. It's OK to want to escape, to scream until you're heard, to hate yourself and to want to die. Without the slightest hint of exaggeration, she's having the same profound, life-changing effect on today's 13-year-olds that Nirvana did for a 13-year-old Alicia Moore. And she's having bigger hits while doing so – a fact she finds slightly bewildering.

"Well," she begins. Pauses. Raises an eyebrow. "Wow. That's cool. That's a total major compliment. It's difficult to accept that, because Kurt is just amazing."

That's the same humility that Kurt would have displayed. And though Pink doesn't realise, the experience that had such a intense affect on her psyche, on 'M!ssundaztood' and on her new single 'Family Portrait', is the same one that fired Kurt. Both stars' parents divorced when they were seven years old.

"That was the point when I said, 'Fuck the world'," she recalls. "I said, 'If love doesn't work, then this world is a fucked-up place, so I don't care about anything. I will do whatever I want. Fuck everybody.' And that's basically how I lived for a *long* time. I was doing *such* fucked-up shit and I was hurting myself and all the people I loved, but I just didn't care. I ran and ran and ran and left disaster in my wake. I had nothing to lose for a long time. I was stuck in my little hole-in-the-wall town with fucking drug addict friends and mad parents and authority figures that hated kids... I had horrible shit."

Pink knows the exact day her shit ceased to be horrible. It was Thanksgiving, 1995. The day she was 'discovered' by LA Reid and Babyface and the day she discovered herself. It was the day that saved her life.

"I suddenly felt like I had something to live for, and I stopped everything. A lot of people I know didn't stop... And they're not here any more. But I did. And I'm here."

It took ten years for Pink's diary to reappear, though not as a conventional journal. This time round it took the form of 'M!ssundaztood' album track 'Dear Diary'. Finally, after the drugs, the dropouts, and the frustration, Pink had taken the ultimate symbol of pain and humiliation and chosen to wear it with pride. And the moment she made it her own, the kids who once used it against her finally ceased to matter. Finally, all those years later, they had ceased to exist.

It's now 20 minutes before Pink is due to meet her audience, but as she tweaks her new Mohawk to upright status, her mind's elsewhere. She's missing Fucker, her beloved dog. To make matters worse, since she's left him in the care of her father, the hound has been renamed as the more neighbour-friendly Fredo. She suddenly looks downcast.

"Sorry," she smiles. "I'm a bit morbid today. I'm in a weird mood. A really fucked up mood."

Birmingham can have that effect on people.

"No, that's what *boyfriends* do to you."

You wouldn't imagine that being Pink's boyfriend is the easiest job in the world, even if you're bone-breaking motocross champion Carey Hart. What's he done today?

"*(Mumbles)* Nothin'. *(Cackles)* You're making me happy! I don't wanna be pissed off at you!"

As she says, Pink doesn't like confrontation. Most of the time, she explains, she'll be nice because it's not worth the energy of being mean. "But if I know somebody doesn't like me and they're smiling in my face, I'll let them know. There's all kinds of different people in this world. And I hate all of them!"

She laughs, catching herself as she slips into Pinkspeak. Fine, as characters go Pink is hardly up there with Slim Shady, but the frequently smiley 23-year-old chatting quietly tonight knows that the image she gives off isn't quite the real her.

"I've spent my entire life building such a tough outer shell," she shrugs, "because I'm like apple sauce on the inside. When I got in this game people were, like, 'What the fuck is wrong with you?' I'd say, 'First of all I'm from Philly, secondly I'm raised by Jim Moore. That's what's the fuck's wrong with me. And you're full of shit and you can get the fuck out of my face.' But inside I am *so* sensitive. People hurt my feelings, and I hurt my feelings."

If she wasn't being a globe-straddling rock goddess, Pink would like to be a social worker. She considers her life to be like the Kevin Spacey film *Pay It Forward*, where for every good deed, several more are put into action until the world unfolds in a sea of happiness, like a global game of Consequences.

You said in 2001 that you wanted to change the world.

"Yeah. And I did."

What do you want for yourself?

"I want to be understood. I want to be remembered as somebody who stood up for what she believed in, always told it like it was and hopefully helped a lot of people."

She admits that, along the way, she's having fun with fame – if it's something you're lumbered with while you're saving the world, you make the best of it. And it's Pink's mischievous streak that led to *CD:UK* getting a bollocking from the ITC following the live airing of Pink's now legendary T-shirt slogan.

"I thought it was just a *showcase*!" she pleads, a little unconvincingly. "I just thought it was a little show. *(Clocking* NME*'s raised eyebrow)* No, I *did*! I didn't think it was going to be on TV. But when I found out what had happened, I was *laughing* about it."

Did you get told off?

"Oh, they know better than to yell at me. They know it'll just encourage me. They know me, I always wanna piss somebody off."

Would you do it again?

"Sure. There was kids watching the show but I said 'fuck' when I was *seven*! I had a truck driver mouth! I learned it all from my mom!"

This is the mother (*"a lunatic"*, according to Pink's bluntly-titled album track 'My Vietnam') who kicked Pink out of the house when she was 15. Little wonder she's got more time for her father, even if, as she says with a sigh, he "put me through a couple of walls". Is Pink herself ready for the parenting experience?

"*(Pause)* I don't know. *(Longer pause, shake of head)* I really don't know. It's difficult. I guess the key is just letting your kid be themselves, but at the same time *protecting* them from themselves. I think I'd either be a really great mother or a fantastically horrible one. I wanna be a mum, but not now. I need to figure out how to look after myself first. The thing is, Kurt had a way of letting it all out. I keep a lot of it in, and just let little bits out."

Will you get it all out eventually?

"Eventually, yeah. I'll go crazy and let it all out."

Pink laughs through gritted teeth, knowing how Kurt eventually let everything out. What exactly *did "I'm a hazard to myself"* mean?

"I'm not as bad as I used to be... But I'm *so* self-destructive. Absolutely everything I love and cherish is bad for me. That's all."

Pink gets the call – it's five minutes to stagetime. She grabs her energy drink and waggles it in our direction.

"You should try this," she smiles. "It's like liquid crack – I was asleep an hour ago."

Maybe it's the effect of the *CD:UK* farrago, but she suddenly decides to issue a public safety warning: "When you come down off it, you fall pretty hard."

She puts the bottle down on the counter. "But I like it."

THE MANY LOOKS OF PINK

The 'Hoxton Fin'

The 'Shirley Manson'

The 'Topless Goth'

The 'Kelly Osbourne'

The 'Silly Blonde'

GET YOUR CLICKS HERE!
GO TO *NME.COM* TO WATCH THE VIDEO FOR PINK'S 'FAMILY PORTRAIT' NOW!

PHOTOGRAPHY: LFI/RETNA

WHEN GOOD POP STARS GO BAD

NME's other favourite teen pop rebels

1 DION

Before: toast of the charts with '50s doo-wop group Dion And The Belmonts
After: smack-addicted folkie whose '70s album 'Born To Be With You' is big round Bobby Gillespie's

2 SCOTT WALKER

Before: blond, starry-eyed '60s crooner who with The Walker Brothers combusted knickers across the globe
After: reclusive baritone into existentialism, obscure Swedish cinema and death

3 GEORGE MICHAEL

Before: perma-tanned, living-the-'80s-dream pop idol with a shuttlecock down his shorts
After: extravagantly moustached nutcase who likes slagging off President George W Bush and cruising public lavatories

4 ROBBIE WILLIAMS

Before: exuberant, back-flipping, oiled-up member of '90s boyband Take That
After: exciting for about two minutes when he danced with Oasis at Glastonbury in 1995. Now a hellacious cross between Liam and Norman Wisdom

5 KYLIE MINOGUE

Before: downtrodden cog in the Hit Factory with a bad perm and terrible shoulder pads
After: princess of the airwaves, her performance at the recent *Top Of The Pops* awards was electroclash heaven

THE NME CRITICS

THIS WEEK'S BIGGEST ALBUMS FACE BRITAIN'S MOST OPINIONATED WRITERS

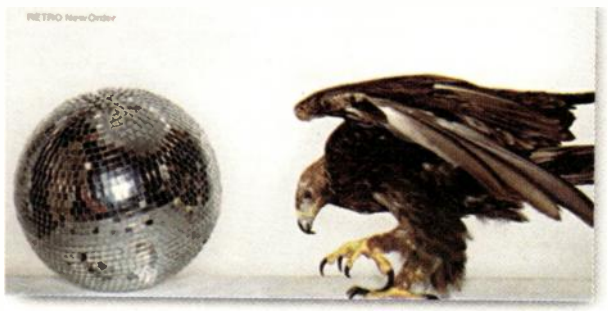
THE PERFECT MISS

NEW ORDER'S 66-TRACK BOX SET IS, FITTINGLY, FLAWED BUT EXCELLENT

NEW ORDER
Retro
(WEA LONDON)

Perverse old bastards, New Order. How fitting that a grandiose retrospective of their career should be contrary, frustrating, a bit of a cock-up and shot through with a genius that seems more accidental than designed. How typical that 'Retro' affects to be a comprehensive survey of their long and frequently marvellous career, yet manages to piss off both casual fans (not enough classics) and obsessives (not enough unreleased stuff). Even the band look baffled by it all, ceding compiling duties to Bobby Gillespie, M People's Mike Pickering and a couple of trusted journalists. In one interview the other week, they spent quite a long time ridiculing the very idea of box sets, not least this one.

So why should anyone buy 'Retro'? Doubtless, the record company will point proudly to Disc Five, a hodge-podge of nominal



rarities added at the last moment following outraged complaints from fans. Although it will only be available with the first 3,000 copies. The only real treasure there, though, is a 17-and-a-half minute version of 'Elegia', the churchy, awe-inspiring instrumental from 1985's 'Lowlife'. Worth getting for the hits, then? Hardly, since 'Retro' features 66 tracks and still has no room for 'Thieves Like Us', 'Murder', 'Love Vigilantes' and 'Vanishing Point', among others. We'd direct you to 1994's '(The Best Of)', but that was a mess too.

Throw in a discful of patchy remixes and another one of inessential live tracks, and 'Retro' isn't looking like the best pre-Christmas investment. It does have a couple of valuable uses: to remind us what a fantastic band New Order can be; and to urge anyone who doesn't own their proper albums to find those instead. For buried in 'Retro' are two discs – 'The Hits' and 'The Early Years' – that show that New Order set the template, possibly by mistake, for much of the best British music of the past 20 years.

Here's where dance met rock, Manchester met Ibiza, art met attitude and pop met credibility. Here's the model for every insouciant, aspirational gang who've wanted to transcend their roots while staying true to them.

And here, let's not forget, is some truly strange and great music, with a character far too idiosyncratic to be copied, no matter how hard hundreds of bands have tried. The perfect New Order song – and there are plenty of them, like 'Blue Monday', 'Sunrise', 'Temptation', even last year's 'Crystal' – manages to be both euphoric and anxious. Some of the synths might sound rather dated these days, but the band's great gift is to draw inspiration from what they hear in clubs and on the radio, then hammer that music into the peculiar shape of New Order songs. Rave anthems collide with post-punk melancholy, chanted platitudes give way to awkward tenderness. On 'Confusion', Bernard Sumner has a protracted argument with himself and tries to make schizophrenia fashionable. Not much of this should work, but an abnormal amount of it does, brilliantly.

The proof is in the albums. Buy 'Lowlife' first and 'Republic' last. Then, if you must, buy 'Retro'. Plenty of it is very good indeed. But don't say we didn't warn you. **7**

John Mulvey

PHOTOGRAPHY: ANDREW CATLIN

ORDER OF MERIT

A brief guide to New Order's back catalogue

Movement (1981) 6
Sombre first steps. Joy Division without Ian Curtis, ostensibly. Highlight: 'Dreams Never End' sung by Hooky.

Power, Corruption & Lies (1983) 8
Still quite gloomy. Nice flowers on the cover, though.

Lowlife (1985) 9
Their masterpiece, arguably. Dance music for students in very long overcoats.

Brotherhood (1986) 8
Inching towards pop now. Fans' overcoats becoming noticeably shorter.

Technique (1989) 9
Really very jolly. Recorded in Ibiza, possibly involving ecstasy.

Republic (1993) 6
The low point. Recorded at each other's throats, possibly involving cocaine.

Get Ready (2001) 7
Surprise renaissance. Features Billy Corgan and a lot more guitars.

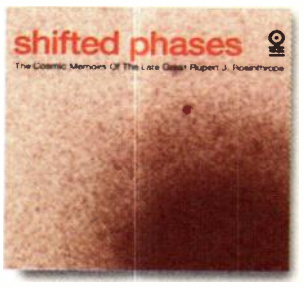
KETTEL
Cenny Crush (DUB)

Dutch Warped farmyard antics

Another argument for the theory of splendid isolation comes with Kettel, aka 19-year-old Reimer Eising. From a tiny farming village in Holland, Eising squirrels himself away with nothing more distracting than birdsong and the Plaid back catalogue. These melodic electro rushes are charming, but so similar to the Warp mainstays it's unnerving. For all that, Kettel does deviate from this template: 'No Comfort At All' is a lush, melancholy guitar piece like Tortoise used to do very well.

There's a commendable purity to 'Cenny Crush' and the odd sparkling moment, but it's a little too derivative to be a classic. **6**

Noel Gardner



SHIFTED PHASES
The Cosmic Memoirs Of The Late Great Rupert J Rosinthorpe
(TRESOR)

More quality Drexciyan Detroit techno, ya hear?

Over the last decade, Detroit's Drexciya have given new meaning to the term "faceless techno". Militantly anonymous, few know their names, and their records, released under various guises, often slip out with zero fanfare. Either way, Drexciya now have a substantial following among those record boys who get off on rare vinyl and the myths that shroud such shadowy producers. It would all be a bit sad, if 'Cosmic...' (a freaky mixture of techno, electro and jazz) didn't confirm Drexciya's extraordinary talent. Fantasy sci-fi titles like 'The Dance Of The Celestial Druids' are best ignored, but this is magical machine music. From joyful, mind-bending funk through to dark tech-soul, Drexciya go deep into inner-space. **8**

Tony Naylor

LIKE, WHATEVER

LATE RUN FROM ELECTROCLASH TRIO PRESSES MOST OF THE RIGHT BUTTONS

WIT
Whatever It Takes
(MOGUL ELECTRO)

If electroclash is over, is this its swansong? Or is it the start of something new? WIT – Whatever It Takes – are the 'fantasy' girlband moulded into a rather appealing shape by Larry Tee, the New Yorker who runs Mogul Electro and coined the term 'electroclash'. His timing couldn't be worse.

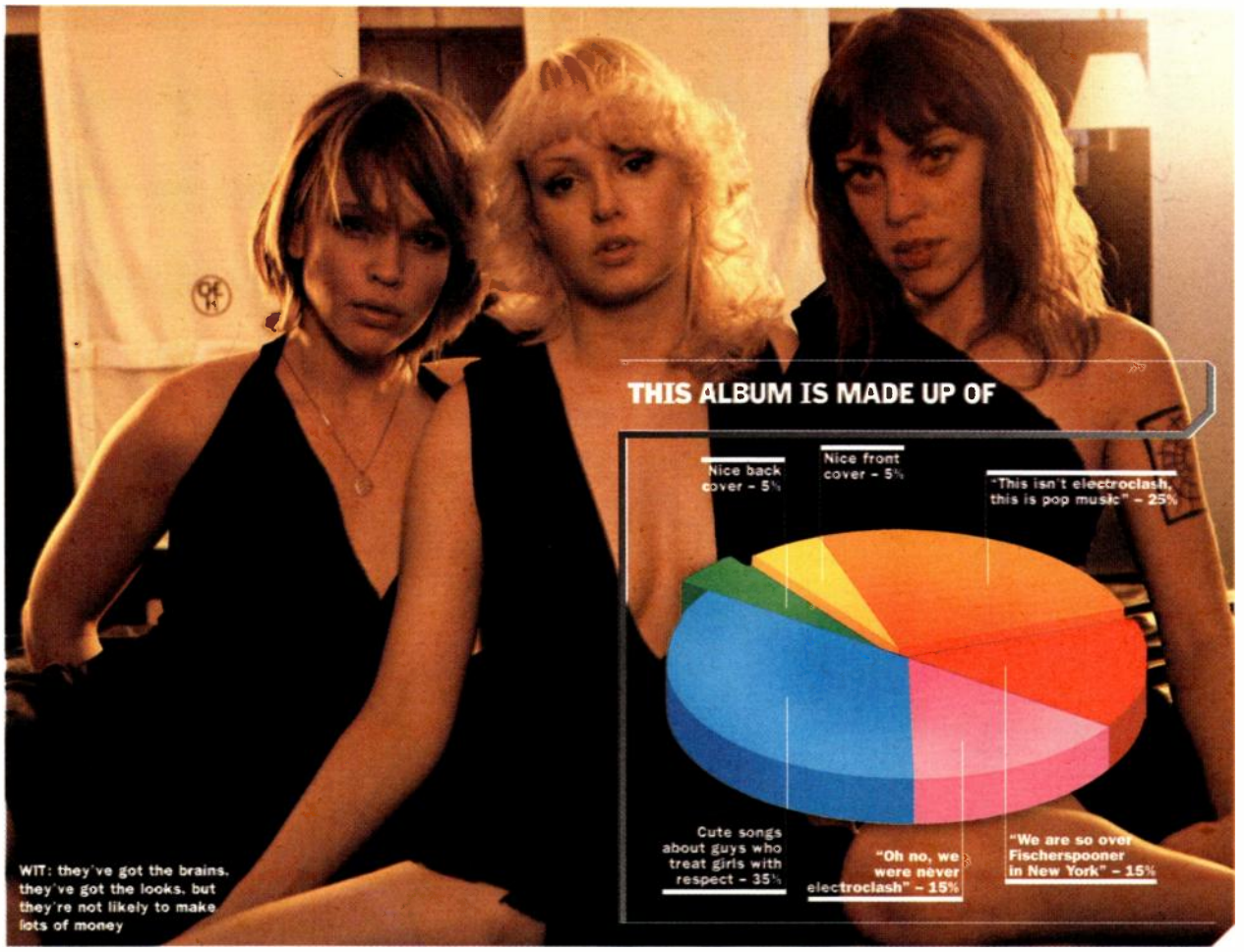
At the start of the year this seemed like a genuinely refreshing new scene that would inject some glamour and frivolity into the charts and clubland, and it has to an extent. Hyped to certain death, electroclash was all the rage in May but by October people grew bored. Electroclash asked you to invest the music with your own meaning and ideals. It assumed that people like to dream; a naïve idea in such cynical times. Perhaps that's where it went wrong.

For most of their brief career, WIT have existed only in magazines and on the dancefloor at fabulous parties, making them in many ways the perfect electroclash act. They even look like they've just stepped out of a Robert Palmer video. With WIT, the music is almost superfluous; why, say some, let reality spoil the fantasy? Actually, their debut (and probably only) album contains a handful of superb soft-focus pop moments. Penned by WIT and Tee – who wrote RuPaul's 'Supermodel' back in the day – torch songs such as 'I Surrender', 'Inside Out' and 'Hold Me' are a fragrant blend of trash and slush that wouldn't sound out of place on Kylie's 'Fever'. Melissa Burns' lyrics about boys, love and loss embellish the illusion of WIT as girls-next-door, and brighten the shoddy electroclash-by-numbers of 'Ooh, I Like It' and 'It Kills'.

It's no classic, of course. But nor is it the disaster some predicted, nay, *hoped* for. WIT's moment may have passed – this should've come out months ago – but electroclash *is* evolving into something more interesting.

Piers Martin

7


THIS ALBUM IS MADE UP OF
Nice back cover – 5%
Nice front cover – 5%
"This isn't electroclash, this is pop music" – 25%
Cute songs about guys who treat girls with respect – 35%
"Oh no, we were never electroclash" – 15%
"We are so over Fischerspooner in New York" – 15%
WIT: they've got the brains, they've got the looks, but they're not likely to make lots of money

PHOTOGRAPHY: JASON BARON

BUCK 65
Square
(WARNERS)

1ST REVIEW

Baseball nut mutates into abstract rap genius. Cool!

It's funny how life works. As a youngster Richard Terfry, aka Buck 65, had visions of playing pro baseball, and had trials for the New York Yankees. Fast forward a little. The Yankees say no, Terfry discovers the thrills of thrift shop beats and breaks. And then? Terfry makes one of the hip-hop albums of the year. Result.

Sharing the same palette of skewed aural perversity as the Aphex Twin, 'Square' is often an extremely funny record, with rhymes battling and succeeding in staying fresh against the framework of Terfry's challenging soundscapes. There's no shortage of ideas or invention and the record positively crunches with the scope of Buck's joy of sound. So let's hear it for the man. Baseball's loss, unusually, is hip-hop's gain.

James Jam

8

VARIOUS
Fame Academy
(MERCURY)

1ST NME REVIEW

'Serious' reality TV show gets inevitable Christmas push

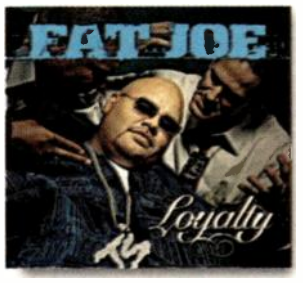
For months the nation has been captivated by starry-eyed hopefuls battling their way to stardom. But over on BBC1 they've had *Fame Academy*, the Beeb's attempt to make something proper (they write songs, you know) out of something that's supposed to be no more than top pop telly.

Given that *Fame Academy* misses the point so fundamentally, it's astonishing that 'Lullaby' and 'Keep Me A Secret' – supposedly written by *Fame Academy* students – are actually quite excellent, but inevitably they're lost among the collected efforts of the pub band from Hell itself.

Worst lyrics of the whole shebang? Lennon & McCartney's 'With A Little Help From My Friends'. Don't remember those two – they must have got kicked out near the start.

Peter Robinson

3



FAT JOE
Loyalty
(ATLANTIC)

Rejoice! Rotund rapper remains resolutely rad

Meat Loaf aside, in rock'n'roll, being fat is frowned on. Hip-hop is a different story. Missy Elliott, Big Pun and Notorious BIG didn't find their size a hindrance to being taken seriously. However, XXL rappers have more of a tendency to come to a sticky end than skinny ones – Biggie was dead at 24, Big Pun at 29. If the haterz don't get ya, the calories will.

No wonder Fat Joe is appealing for 'Loyalty' on his second album in 12 months. A Bronx-born, Hispanic rapper, his duet with Ashanti 'What's Luv?' thrust him on to pop radio worldwide. 'Loyalty', contains nothing so obviously world-eating (sorry), but there are some, ahem, tasty moments – the weird sample on 'Gangsta', the Sam Cooke licks of 'Born In The Ghetto'. A niche, but a big one.

Alex Needham

6

FUTURE SOUND OF LONDON
The Mello Hippo Disco Show
(FSOL RECORDINGS)

It's prog, Jim, but not as we know it

Future Sound Of London's 'The Isness' was a sumptuous sonic wobblescape of self-generating grooves and indescribable cosmic loveliness, an album pregnant with possibilities. These eight dreamily expansive interpretations ('remixes' sounds too pedestrian) of the track 'The Mello Hippo Disco Show' expand upon the visionary ethos with breathtaking results. Electro-bald boffin Brian Eno would approve of 'Hippo...''s amniotic ambience, as will anyone who prefers their avant-futurist salad garnished with a sprig of originality. Glued together with sticky dollops of nimble-fingered inspiration, 'Hippo...' glows with the knowledge that, in the pantheon of cosmodelic experimentalism, FSOL are kings of the final frontier.

Sarah Dempster

8

SOLEDAD BROTHERS
Live
(GOLDSTAR)

Jack White-endorsed Toledo duo invoke the spirit of MC5 and the Stones

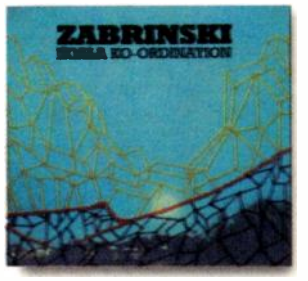
Rough: as a tramp's arse after a dose of piles. But fortunately cataclysmically ramshackle opener 'Stand Up' is a false start.

Providing balance, 'Break 'Em On Down' from this year's 'Steal Your Soul And Dare Your Spirit To Move', and Robert Johnson's 'Up Jumped The Devil', appear like the blues cavalry invoking the MC5 punk-arse spirit – all Meg White-esque thumping from Ben Swank and precipitous riffing from Johnny Walker – while centrepiece 'Teenage Heart Attack' is a barely-disguised plundering of the Stones' 'Brown Sugar'.

While apparently revelling in its weaknesses – the curious should opt for the studio albums – this unkempt electric blues puppy is ample to fill your electric blues fans' stocking for Christmas.

Anthony Thornton

7



ZABRINSKI
Koala Ko-ordination
ANKSTMUSIK

Welsh acid youth peak with boundary threatening electronica

Over the course of three albums, Carmarthen's Zabrinski have progressed from guitar caners with a Boards Of Canada album to full-on electronic-psych forces. 'Koala Ko-ordination', the finest and strangest thing they've done to date, finds the trio scaling new creative heights. 'Blen' and 'Plus 3' skitter dreamily through the territory of The Black Dog or Aphex's 'Ambient Works', while on 'Pan Central' some rusty chords wobble through a dense fog of echoey dub, like Primal Scream if they'd lived in a mid-Wales caravan for a year.

Even if they did go supernova, Zabrinski would probably remain happy getting slowly baked in a studio. But that's not to say they don't deserve a nation's love, unlikely a prospect as it is.

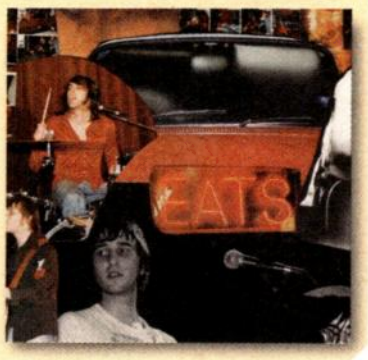
Noel Gardner

8

SINGLE OF THE WEEK

JET
Dirtysweet EP (RUBBER RECORDS)

A year ago *NME* received an innocuous-looking seven-inch with an Australian postmark. It was called 'Factory'. It sounded like Nirvana covering The Beatles' 'Ob-La-Di, Ob-La-Da'. The band turned out to be The Vines and, well... you know the rest. Today, a highly anticipated 12-inch arrived from Melbourne rockers Jet. The lead A-side, 'Take It Or Leave It', sounds like The Rolling Stones, the balls-out stadium rock of AC/DC and the soundtrack to the coolest chewing gum ad of all time. B-side 'Move On' would hold its weight against anything from *Easy Rider* or Neil Young's back catalogue. It's one of the best things we've heard all year. And, well... the rest is gonna be history. ***(IA)***



PHOTOGRAPHY: IAN JENNINGS

GIRLS ALOUD
Sound Of The Underground (POLYDOR)

ONE TRUE VOICE
Sacred Trust (ZOMBA)

Didn't Hear'Say teach anyone anything? One total dog shit tune (fuck off The Boys!). One that sounds like the point in pop where drum'n'bass meets mid-'90s indie underachievers Bis (ever-so-slightly better The Girls!). But there is GOOD news. This has got to be the last Christmas before it collapses under the weight of its own vacuousness and the new rock revolution overthrows the scuzzers. Please. ***(IA)***

GOLD CHAINS
The Game (PIAS)

Indie R&B – it's the new thing! 2003 will see the arrival of Har Mar Superstar, a male cross between Peaches and Jennifer Lopez. In the meantime, playing John The Baptist to Har Mar's Jesus, comes Gold Chains, whose music is an exotic blend of booty bass, dub-techno, avant electronica and every other wonky thing he can get his hands on. He's never going to storm the charts, but his cancerous ra(s)p is one of the great sounds of pop, taking his hip-hop playa fantasies into the realms of the sick'n'surreal. Hurrah! ***(AN)***

RICHARD ASHCROFT
Science Of Silence (HUT)

Of late Ashcroft's been setting himself up as a sort of shaman and, to assert his position as the people's philosopher, 'Science Of Silence' is soaked in the kind of weighty orchestration that is shorthand for Serious Artistry. It's great, in a Radio 2-friendly Jimmy Webb/Neil Diamond way. The whole affair's hamstrung by the lyrics, though: *"We are on a rock/Spinning in infinity"* is hardly going to make us renounce all worldy goods and move to a mountain outside Wigan. ***(PL)***

V-TWIN
Swissair (DOMINO)

Afflicted by some kind of musical Tutankhamen's curse, Glaswegian indie currently seems doomed to shamble about in Peel-friendly obscurity for eternity. Take V-Twin: they have all the right moves (grimy northern soul stomp, backwards guitars, sirens, chorus that sounds like Dexys in a wind tunnel), but 'Swissair' just never really gets airborne: maybe it's something to do with the fact that they've left any memorable tunes in their checked luggage underneath their bars of Toblerone and replica cuckoo clocks. ***(PL)***

VIRGIN LOVES

Forever Delayed DVD documents the Manic Street Preachers entire career through 30 promo videos and over 200 minutes of footage. Compiling every Manics video ever made, this release includes both versions of You Love Us and a rare performance of Motown Junk.

Featuring remix tracks that play over an exclusively edited backdrop of visuals used in the band's live shows and video excerpts. A 14th remix track Ocean Spray (Kinobe mix) is exclusive to the DVD release and does not feature on the audio album.

The extras section boasts a stunning Mitch Ikeda photo gallery, extensive discography complete with all album and single artworks, and 5.1 Surround Sound.

DVD Out Now

DVD £17.99

P-CONTROL The Clown Song
(BIGSTAR)

1ST REVIEW

This Danish novelty record is final, incontrovertible proof that Darwin was wrong and evolution is a lie. In the space of 600 years, mankind has gone from producing the Sistine Chapel, William Blake's *Holy Thursday* and Proust's *À La Recherche Du Temps Perdu* to a Danish man dressed in a clown suit shouting over the top of some clubfooted Euro-techno. Hooray for humanity! Plus, the lyric *"Ladies and gentlemen, tonight your DJ is a clown"* will strike a chord with anyone who's listened to Westwood recently. ***(PL)***

PLAYGROUP
Bring It On/Front 2 Back (OUTPUT)

All-round man-about-town Trevor Jackson has a finger in more pies than James Dean Bradfield. From acid house to electroclash, he's been there, remixed that, *and* designed the T-shirt. His musical collective Playgroup is a love-in between Trevor's many favourite genres. 'Bring It On' involves riot grrrl yelping from Le Tigre's Kathleen Hanna and dustbin-rattling punk-funk drums, while 'Front 2 Back' is what used to be called hip house for a fortnight in 1989. But hey, labels are for corpses, baby – Playgroup are warm, messy and very much alive. ***(AN)***

AVRIL LAVIGNE
Sk8er Boi (ARISTA)

It's hard to be the anti-Britney, especially when Ms Spears is trying so hard to recast herself as some kind of semi-clad sex elf. Still, tie-wearing gonk-punk Avril Lavigne has a good crack with this alterna-kid revenge fantasy about a snooty ballet dancer who turns down the baggy-trewed 'boi' of the title, only to end up as a single mother while he becomes a big rock star. In years to come, 'Sk8er Boi' will be revered alongside Tiffany's 'I Think We're Alone Now' or Toni Basil's 'Mickey'. Is there any higher accolade? ***(PL)***

THE WHITE STRIPES
Merry Christmas From... (XL)

Their colour scheme may be tailor-made for the festive season, but The White Stripes' Christmas gift is decidedly unmerry. 'Candy Cane Children' – a song from 1998 – is an eerie chunk of portentous blues growling that's less gently falling snowflakes and more a violent storm on the horizon. Listen loud to keep Boxing Day blues at bay. The B-side is Jack reading from the Bible before Meg sings 'Silent Night' and they argue over the words. It's ace, mainly as an insight into their Christmas Day, pre-divorce. ***(PL)***

BURNING BRIDES
Glass Slipper EP (V2)

Was anyone else sickened that Burning Brides staged a UK tour during the firemen's strike? How irresponsible is that? BB are the Shakespeare-quoting Philadelphia threesome seen by many at their label (and some at *NME*) as the future of rock'n'roll. To this reviewer's ears, unfortunately, this sounds like the usual crap excreted by a band who consider Sonic Youth's 'Sister' LP the pinnacle of modern cultural production. But what do we know? It's fast, it rocks and the bassist's a really foxy chick. Let's hope they take drugs too. ***(PM)***

MUM&DAD
Easy Peasy/Animals In Towns (TWISTED NERVE)

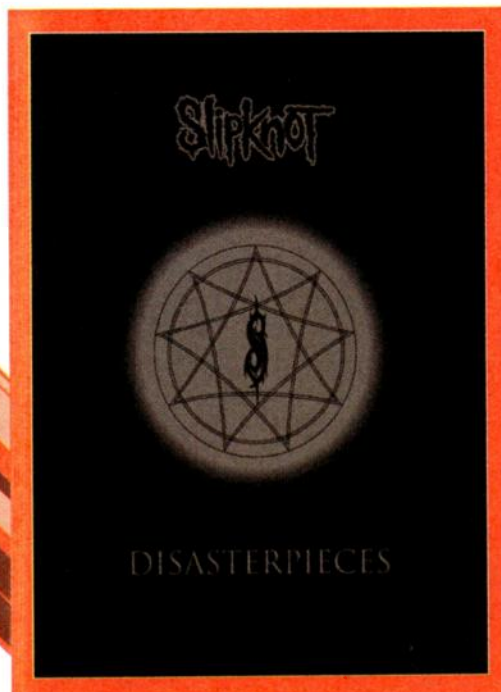
Feel the righteous scorch of acoustic guitar! Quake at the feet of novelty instruments! Fear the folky harmonies, infidel! This, you see, is a revolution in the shed. 'Easy Peasy', with its offbeat, beautiful oddness and nonchalant *chanteuses*, couldn't be more pastoral if it raised cattle on the Outer Hebrides, or further out of fashion if it'd just landed from Planet Eavis. Rejoice in the brilliant weirdness that occurs when you filter The Shirelles through the Badly-Drawn-Beta-Band machine. *Sans* bumfluff, naturally. ***(BN)***

DEATH IN VEGAS
Scorpio Rising (CONCRETE/BMG)

Featuring a Liam Gallagher vocal that could strip the chrome off a bumper, this is the Death In Vegas track to bring the voodoo to your Christmas party. With its thick, poisoned stream of druggy, sexy and occult imagery, it casts Liam as high priest, sacrificial victim and man who's made it through the darkness. A bit more interesting, in other words, than *"You're my sunshine, you're my rain"*. Never mind Nicole Appleton or the blokes in the hotel in Munich, in 2002 it was DIV who truly unleashed Liam's Hidden Dragon. ***(AN)***

THEY CAME FROM THE STARS, I SAW THEM
You Can't Fool Us EP (UM RECORDS)

Pleasant Christmas-themed post-rock from They Came From The Stars, I Saw Them, who must have one of the most annoying names in rock'n'roll today. We say 'Christmas-themed', but actually the link is tenuous. Only 'The Lovesick Snowman' and 'Snow In Africa' refer loosely to the season of goodwill in title, and the latter track is an 18-minute jam involving spoons, glockenspiel, backwards choir and the profound influence of Can. Still, at least they made the effort. ***(PM)***



SLIPKNOT are nine men in nine different masks fortified with an arsenal of blistering music. Slipknot's music runs the scale from eerily thought-provoking to utterly terrifying. Already hailed as a landmark in Metal music, their self-titled debut has since sold over 200,000 in the UK alone while their second album Iowa made an even bigger impact.

The main body of the double DVD is the band's incredible live performance at their sold-out London Docklands which was filmed with over 35 cameras (many attached to the band's masks). This amazing DVD perfectly captures the Iowan's full pyro-enhanced U.S. stage show playing all the Slipknot classics to date - Wait & Bleed, Left Behind, Heretic Anthem, Spit It Out, Surfacing - they're all here.

DVD special features include several multi-camera tracks, backstage peaks, interviews and all the band's promo videos to date, including the rare unseen "puppet" video for Wait & Bleed.

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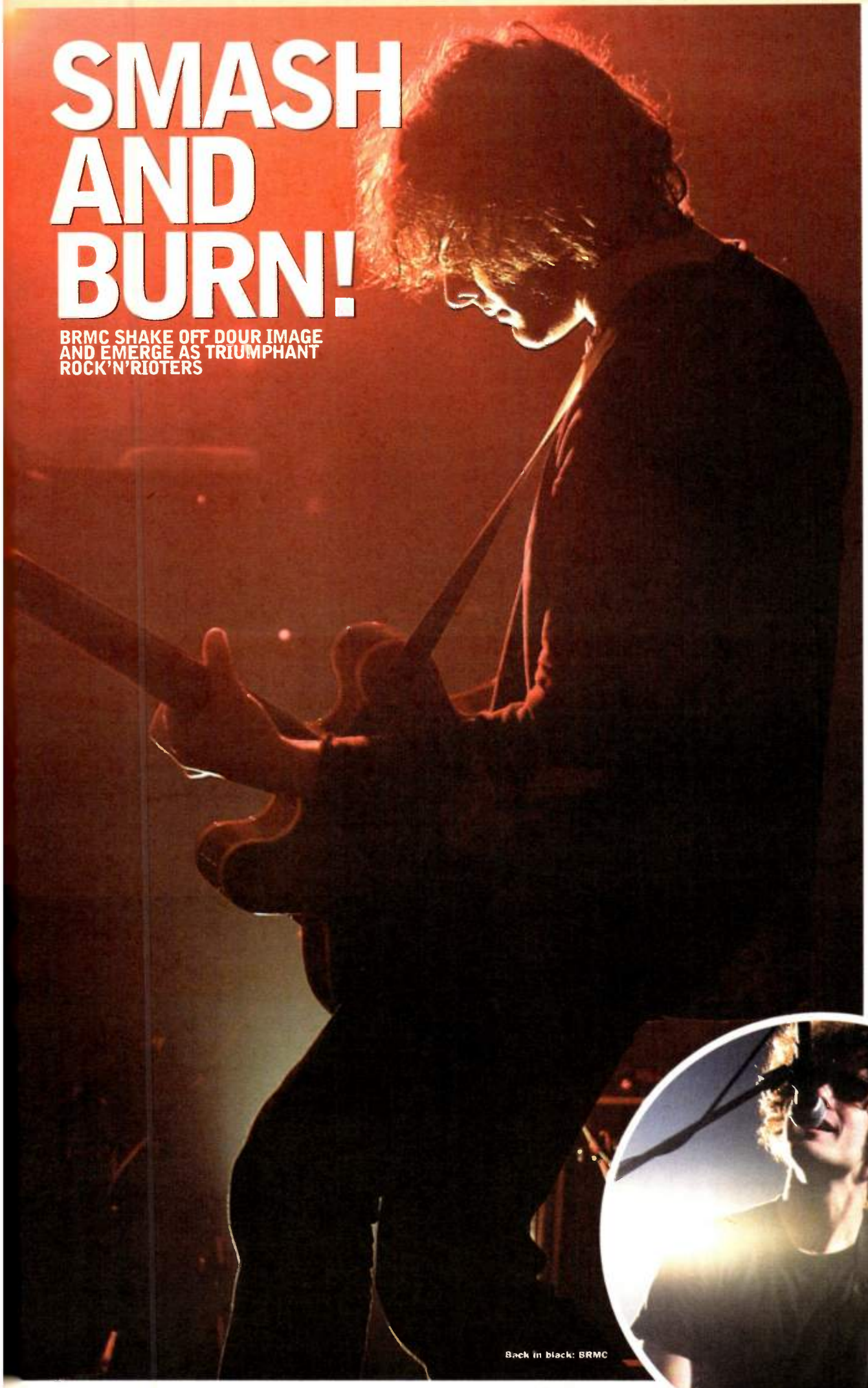
LIVE REVIEWS

Edited by Pat Long

SMASH AND BURN!

BRMC SHAKE OFF DOUR IMAGE AND EMERGE AS TRIUMPHANT ROCK'N'RIOTERS



Back in black: BRMC

PHOTOGRAPHY: PAT POPE

BLACK REBEL MOTORCYCLE CLUB

Leeds Black Canvas

Get your motor running, the *real* Black Rebel Motorcycle Club just burned into town. We caught them on a cranky morning first time round, see – that glowering, dour-hearted debut album was them coming round from a whiskey black-out in a smashed-up biker bar, their heads full of drug fuzz and only snippets of the previous night's rock orgy still intact. Tonight, in a cavernous car park better suited to beating rival mobsters to death by lamplight than holding a rock gig, we watch them dust down their leathers, neck a wake-up pint of Cuervo Gold and hit the fast lane like the punk rev-demons they truly are. Those red eyes and tears are from the highway grit in their eye; the only thing that burns is the roadkill under their wheels. Last one to the gates of rock Valhalla is a fuggin' pussy! Va-ROOOOOMM!!

And thank the gods of holey-elbowed black clothing for that. With New York now spitting punk-funk bands quicker that Liam Gallagher can spit teeth, only a year after they emerged BRMC were in danger of becoming sour old grandads of the scene. Their faithful rendition of a Jesus And Mary Chain bong party in 1987 was dating rapidly; the Oasis supports and dangerously Quo-esque stomp to their biggest hits were nudging them off to the margins of a nower-than-thou Big Apple movement. So thank Christ – whether they spotted the zeitgeist eloping with Electric 6 or got a boot up the arse from their enforced UK exile (drummer Nick Jago is still in hiding from the long arm of the US visa nazis) – BRMC have woken up and smelt the *caw-feee*.

They start as they mean to roar on, pummelling the marrow out of two new 'Whatever Happened...'-style rubber-burners that are not just a statement of intent, they're a *manifesto*. Discarding the usual lyrical touchstones of Grumpy Men In Black, 'Six Barrel Shotgun' and 'US Government' zing with Dubya-wedgieing political rhetoric. They're Serj Whassisface from System's brain being infected with the indie virus and herald a second album that won't just see BRMC become more sussed and sardonic but actually turn into a – gulp! – *party band*.

No, don't adjust your *NME*, you read right. Remember the elephants off 'White Palms'? The thumping great bass elephants that plodded grimly up a steep hill throughout the cement-smothered Led Zep number, dragging a couple of dead whales each? Well, on newie 'Blown Away' those elephants kick back at a Brendan Benson pool party while Robert Turner yelps *"YEAH! YEAH! YEAH!"* like he's auditioning to be a Butlins blackcoat. 'We're All In Love' is pure 'Born To Be Wild' freeway ferocity and 'Stop', despite being about burn-out, comes on like a hedonistic Good Times anthem not a million microdots away from The Dandy Warhols. What was once an opportunity to whack away a load of horse and watch the ceiling has just become the greatest dance-on-your-mates rock show on Earth.

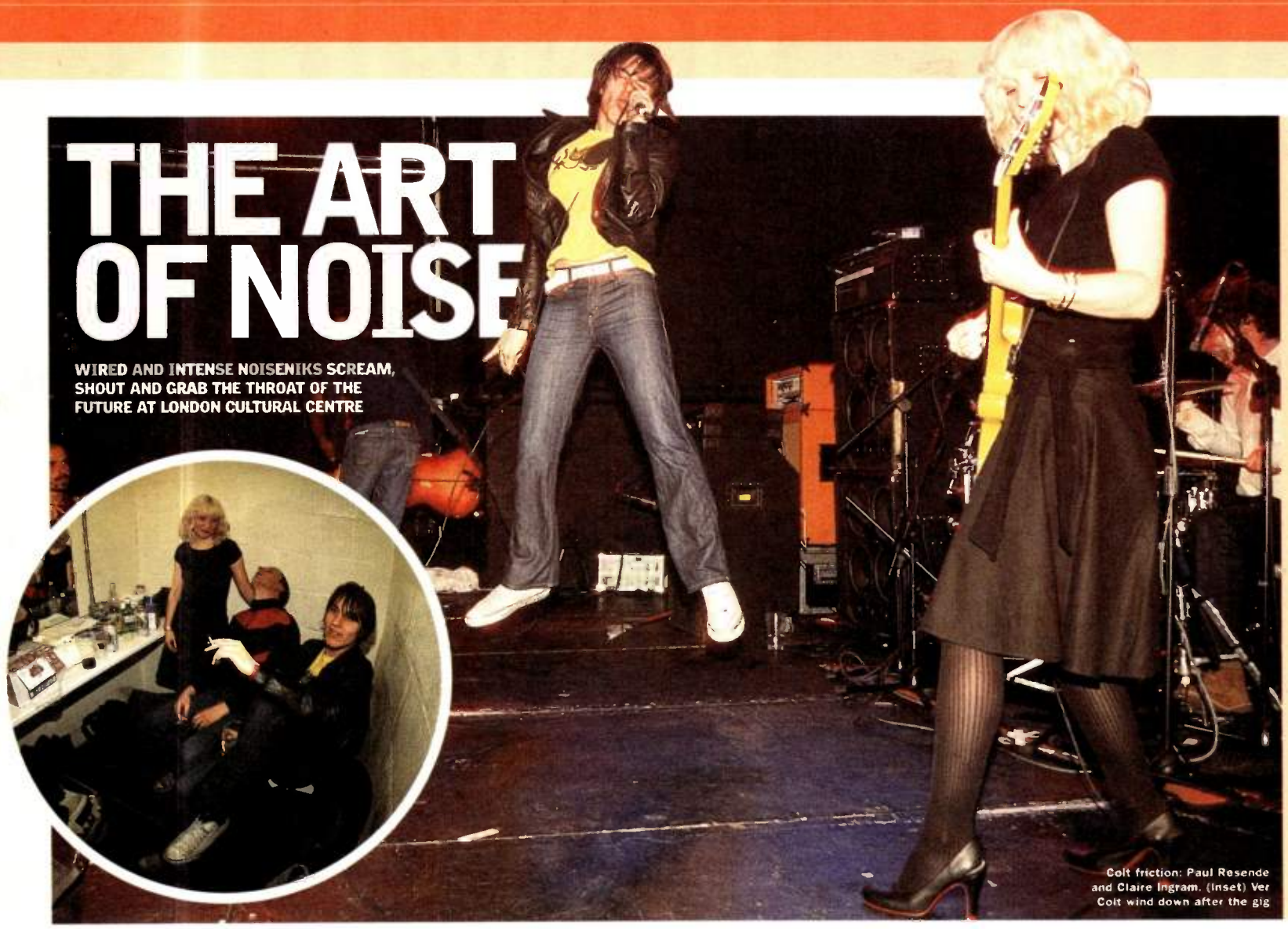
What was once an opportunity to whack away a load of horse and watch the ceiling has just become the greatest rock show on Earth

The word – and it's a word as unlikely to appear in a BRMC review as the phrase 'model looks' in a critique of The Music – is 'summer'. Tonight BRMC are human pyramids, they're piss showers falling on sunburn, they're *Knebworth*. 'Spread Your Love' prompts a mass outbreak of 'Spirit In The Sky' dancing during which 500 witnesses swear they saw Peter Hayes *smile*; 'Red Eyes And Tears' is pumped until it sounds like 'The Second Coming' did in John Squire's grandest cocaine fantasies. They end with their most euphoric epiphany yet in 'Heart And Soul', Robert screaming *"YOU'RE HELPLESS!"* while Peter wrestles the sound of planets exploding from his guitar. It's where BRMC smash up the desert town pool hall and exit head-first through the window. From here on in, the revs are in the red.

Mark Beaumont

THE ART OF NOISE

WIRED AND INTENSE NOISENIKS SCREAM, SHOUT AND GRAB THE THROAT OF THE FUTURE AT LONDON CULTURAL CENTRE



Colt friction: Paul Resende and Claire Ingram. (Inset) Ver Colt wind down after the gig

IKARA COLT
London SW1 ICA

Most bands faced with the prospect of playing on a bill this *loud* would have escaped out the back door by now. Luckily, Ikara Colt know that when you're wedged between the doped Stooge-rock of The Beatings and the feedback-vomit of The Eighties Matchbox B-Line Disaster, the only true way out is to SCREAM.

They still *look* incredible, like a hybrid of all the kids who got kicked out of their favourite bands for having an unhealthy obsession with electro-convulsive therapy. The real thrill, however, is that Ikara Colt have made their throbbing electro-thrash even *more* intense. Claire Ingram rips noises from her guitar that defy Health and Safety. She's plugged directly into Paul Resende's adrenal gland, making him jolt his way around the chaos of 'Rudd' and 'Sink Venice', songs that make you question the sanity of learning more than three chords.

Pretty soon, the government's going to be faced with finding work for an entire generation of sweaty-haired drop-outs with a CV boasting little more than A, D, G and a kick-ass pair of Converse. But here's one band that won't be joining them down the job centre. Because Ikara Colt have their hands on the throat of the future. And they're throttling it.

Tim Jonze

PSYCHID
London Camden Monarch

Overhead TV screens fill with nuclear explosions and footage of a dog fighting a monkey, a live stream from some deranged, haemorrhaging psycho-brain. Below them two God-playing freaks – one resembling Jarvis Cocker in an At The Drive-In wig, the other in a surgeon's smock, identical to the bloke from *Vic Reeves Big Night Out* who was afraid of chives – and their malevolent Oxford spookrock band called Psychid prepare to perform the first public autopsy on modern pop since the last Clinic album.

SLICE! With precise strokes of scalpel guitar, 'Digging For Victory' carves a Y in the abdomen of the corpse of The Human League and oozes out the malignant lump of goth atmospherics within. SQUELCH! *"We're inside your brain!"* cackles chief surgeon Tom on 'We Come Out At Night' as his staff stitch together bits of Echo And The Bunnymen, New Order and The Psychedelic Furs to make the world's first flying Frankenstein. SKEWER! Current single 'Split Lip Sucker' nails the nearest new rock revolution band to the wall with its awesome, spine-shuddering chorus that's like being carol-sung by the cast of *The Wicker Man*.

Psychid know they're out of place in this new rock dawn – they're too evil, too mysterious, too *elegantly defiled* for these times – but these brilliant backstreet butchers are content to lurk in the shadows awaiting their time to pounce.

Nurse! The screams!

Mark Beaumont

FINCH
Glasgow King Tut's Wah Wah Hut

1ST NME REVIEW

Even from the most cursory glance around King Tut's it's obvious that tonight we're not in a cavernous stadium in Middle America. Try telling that to Cali quintet Finch, though. In-between songs the size of Rik Waller, we get a Pixies cover designed solely to raise lighters and frontman Nate Barcalow reaching out to the pogo-ing throng like a baggy-trousered Bono. The whores even come back for an *encore*. It's so bloody stadium you wouldn't rule out Dame Elton being dusted off for a quick duet.

But wait: Finch rock. Though they open with a song consisting entirely of screaming, it quickly becomes apparent on songs like 'Stay With Me' that what they really deal in is melding hardcore-emo to proper melodies. Except with, um, lots of screaming. So much, in fact, that chief-screamer, Sasquatch-alike bassist Derek Doherty, nearly spoils the good bits. Nearly, but not quite.

Hanging from the rafters, Finch make a majestic riot. Neither as stoopid as the New Found Sum-182s of this world, nor as earnest as the Nickelbacks, their sound is more like Rival Schools on angel dust. It's no coincidence that they're mates with Glassjaw: both bands share an ambition that extends beyond the range of most of their peers. That and a love of being really, *really* noisy. Up close and within gobbing-range, Finch make floors bulge, amps tremble and kids inflict minor injuries upon each other. Let them eat mosh.

Barry Nicolson

JACKIE O
Manchester Roadhouse

When Robert Johnson stood at the crossroads primed to sell his soul to Beelzebub, Manchester's Jackie O could have been the deranged hillbillies who screeched up in a panel van, filched both their souls and sold them to white slavery for a quart of moonshine. In the real world, however, they prove that this new rock revolution is seeping into the places between London, Sweden, Detroit and New Zealand.

A three-piece sludge-blues bomb-squad, they're The White Stripes soaked in diesel oil and set alight. Piercing-eyed frontbeast Jackson Starfield comes on like a rock'n'soul Mr Hyde with shades of Elvis, crashing, gurning and abusing his guitar as he yelps through songs called things like 'Tight Pants, Leather Boots, Eyeliner And A Great Big Gun'.

She-rock bass'n'drum axis JoJo and Sister Ruth pound out a delta-skelter bottleneck stomp powerful enough to hold Jackson on a tight blues leash. It's this precision that lifts them out of rock's dressing-up box and into the league of genuine contenders. Onstage at least, Jackie O are half-finished, chaotic, and look more like cartoon characters than people. But we're blessed to live in times when none of those things matter.

Dan Martin

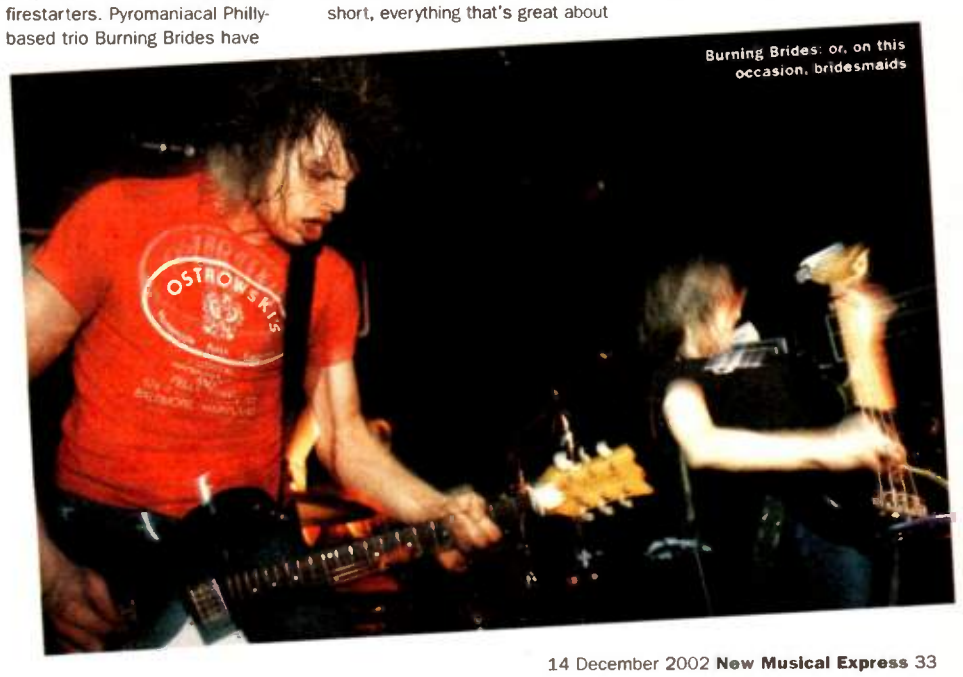
BURNING BRIDES
London Camden Monarch

They're the firestarters, wedding firestarters. Pyromaniacal Philly-based trio Burning Brides have made one of the first great LPs of next year in 'Fall Of The Plastic Empire'. Ten manic, bile-bellied and bellicose wedges of radio friendly metal, powered by a catchy '50s pop savvy.

Tonight they play two brilliant examples back to back. The first, 'If I'm A Man', is a near-psychedelic gem, complete with '60s Merseybeat sound and spoken word rant/interlude. The second is 'Arctic Snow', the band's most grippingly dramatic moment. It's like the kid brother of Nirvana's 'Sliver' combined with the poppier end of Sabbath or Motörhead. In short, everything that's great about rock'n'roll in a handy eight-minute nugget. But tonight, these are the only two songs where the Brides deliver on the promise of their debut LP. Everything before and after just doesn't quite feel... *right*. 'Plastic Empire' is too pristine, while 'Plank Of Fire' and 'Glass Slipper' are toothless in comparison to their LP incarnations.

But those great eight minutes betray an infinitely more capable talent than the one mostly on show. It's inevitable that that the Brides will soon burn brighter than they did tonight.

Imran Ahmed



Burning Brides: or, on this occasion, bridesmaids

PHOTOGRAPHY: JAMES LOOKER/JO McCAUGHEY

SKINNER TAKES IT ALL

Mike Skinner: from greasy spoons to silver spoons

PHOTOGRAPHY: RETNA

THE STREETS
Bristol Anson Rooms

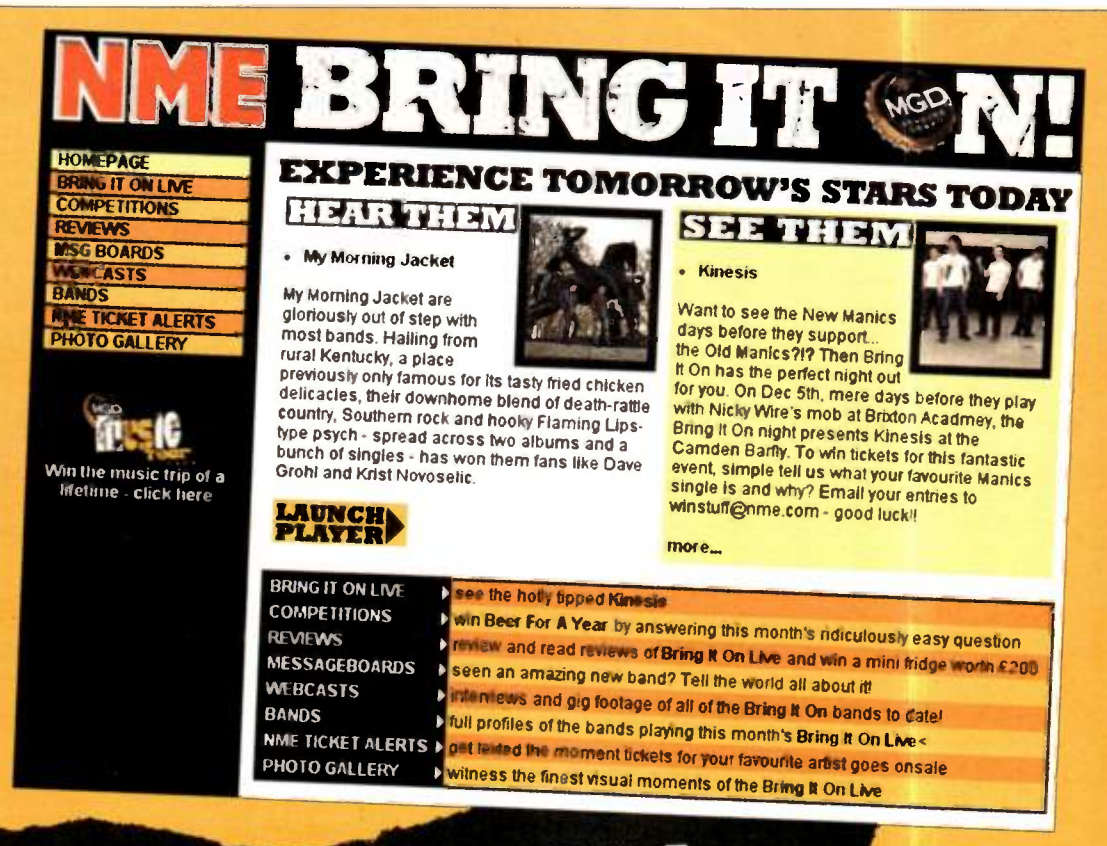
Ah, the irony. On his year's-end victory lap tour, gap-toothed suburban street poet Mike Skinner finds himself playing at Bristol University to a room full of beered-up rugby jocks and bulging trust fund wallets. We're *definitely* not in Birmingham anymore.

Still, the fact that the audience are all bawling "Skinner! Skinner!" is evidence of the way in which 'Original Pirate Material' and its social anthems have became a phenomenon: Skinner's angsty cockney-Brum ramblings are one of the defining sounds of 2002.

Accordingly, tonight's greatest moments are those that sound most familiar. 'Let's Push Things Forward' combines two-step with ska rhythms and a trumpet line lifted straight out of the Specials' 'Ghost Town', while Kevin Mark Trail's soulful vocals nudge 'Has It Come To This' further towards Modjo's club classic 'Lady'. But it's Skinner's narcotic references that cause the most excitement: "I'm pissed on brandy" provokes crazed cheers, while "Anyone here on pills?" causes much saucer-eyed flailing. The Streets' success is to bring people – silver spoons or not – together to get fucked and party hard. And Mike Skinner is clever enough to know exactly what he's doing. After dishing out the stereotypes, he leaves the stage with a warning: "Don't mug yourself, Bristol". The cheering swells and the irony thickens.

Krissi Murison

New music live!
BRING IT ON!
MGD GENUINE DRAFT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HEAR THEM
• My Morning Jacket
My Morning Jacket are gloriously out of step with most bands. Hailing from rural Kentucky, a place previously only famous for its tasty fried chicken delicacies, their downhome blend of death-rattle country, Southern rock and hooky Flaming Lips-type psych - spread across two albums and a bunch of singles - has won them fans like Dave Grohl and Krist Novoselic.
LAUNCH PLAYER
SEE THEM
• Kinesis
Want to see the New Manics days before they support... the Old Manics?!? Then Bring It On has the perfect night out for you. On Dec 5th, mere days before they play with Nicky Wire's mob at Brixton Acadmey, the Bring It On night presents Kinesis at the Camden Barfly. To win tickets for this fantastic event, simple tell us what your favourite Manics single is and why? Email your entries to winstuff@nme.com - good luck!!
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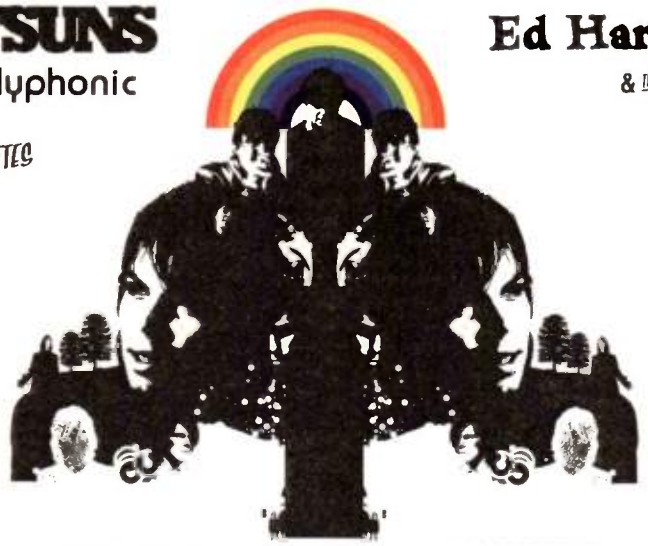

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TICKET PRICE: £17.50ADV. EXCEPT LONDON £18.50ADV. (SUBJECT TO BOOKING FEE)
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MARCH 2003
01 Liverpool University 0151 256 5555
02 Lancaster Sugar House 0115 912 9000
04 Birmingham Academy 0870 771 2000
05 Leeds University 0113 244 4600
06 Sheffield Octagon 0114 222 8777
07 Leicester De-Montfort Uni 0115 912 9000
09 Nottingham Rock City 0115 941 2544
10 Norwich UEA 01603 508 050
11 Brighton Dome 01273 709 709
12 Cambridge Corn Exchange 01223 357 851
14 Folkestone Leas Cliff Hall 01303 253 193
15 Portsmouth Pyramids 023 9235 8608
16 Bristol Academy 0870 771 2000
17 Exeter Uni Lemon Grove 01392 425 309
19 Oxford Brookes Uni 01865 484 750
20 Brixton Academy 0870 771 2000 / 0207 403 3331

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New Album "ETHER SONG" out February 2003
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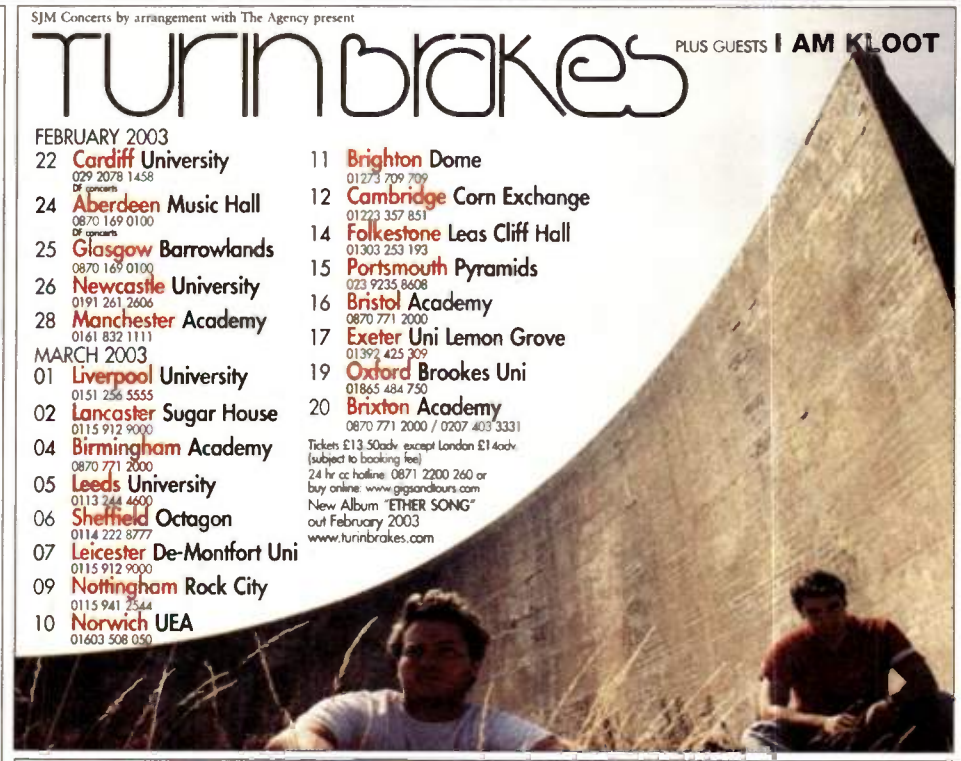

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SOLD OUT 14 PLYMOUTH PAVILIONS
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MON DEC 16

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AVRIL LAVIGNE

with special guests

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FRI 21 MANCHES[SOLD OUT]LLO
DF CONCERTS PRESENT
SAT 22 GLASGOW [SOLD OUT]WLANDS
TUE 25 LONDON B[SOLD OUT] ACADEMY
EXTRA DATE ADDED DUE TO OVERWHELMING PUBLIC DEMAND
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Rock City present
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PVC present
THURSDAY 12 DECEMBER
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SATURDAY 14 DECEMBER
CAMBRIDGE CORN EXCHANGE
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SUNDAY [SOLD OUT]CEMBER
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MONDA[SOLD OUT]CEMBER
GLASGOW BARROWLANDS
DF Concerts present
TUESDAY 17 DECEMBER
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DERRY NERVE CENTRE
02871 260 562
FRIDAY 31 JANUARY
BELFAST QUEENS UNI
0115 912 9000
SATURDAY 01 FEBRUARY
DUBLIN AMBASSADOR
0115 912 9000

MONDAY 03 FEBRUARY
WHITEHEAVEN CIVIC HALL
0115 912 9000
DF Concerts present
WEDNESDAY 05 FEBRUARY
ABERDEEN MUSIC HALL
0870 169 0100

DF Concerts present
THURSDAY 06 FEBRUARY
GLASGOW BARROWLANDS
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FRIDAY 07 FEBRUARY
CARDIFF UNIVERSITY
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the album 'The Remote Part' out now on Parlophone www.idlewild.co.uk

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march 2003

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fri 28th **bristol academy**
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sat 29th **leeds university**
0113 244 4600

sun 30th **birmingham academy**
0870 771 2000

april 2003

df concerts present

wed 2nd **glasgow academy**
0870 169 0100

thur 3rd **newcastle northumbria university**
0191 233 0444

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0870 771 2000, 020 7403 3331, 020 7734 8932

sat 5th **manchester academy**
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0161 261 2606, 0191 263 5000

Tue 28 **BIRMINGHAM ACADEMY**
0870 771 2000

Thu 30 **SHEFFIELD UNIVERSITY**
0114 222 8777, 0114 251 7000

Fri 31 **LIVERPOOL UNIVERSITY**
0151 256 5555

FEBRUARY 2003

Sat 01 **MANCHESTER ACADEMY**
0161 832 1111

Mon 03 **LEEDS METROPOLITAN UNIVERSITY**
0113 244 4600

Tue 04 **NOTTINGHAM ROCK CITY**
0115 941 2544

Wed 05 **NORWICH UEA**
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Fri 07 **PORTSMOUTH PYRAMID**
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Sat 08 **CARDIFF UNIVERSITY**
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FRI 28 MANCHESTER ACADEMY 0161 832 1111
SAT 29 PUNTA NATALES TREN MODELO 00562 7000 555
SUN 30 TORRES DEL PAINE LAGO GREY 00562 7000 555

MARCH
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SUN 02 EDINBURGH QUEENS HALL 0870 169 0100
TUE 04 BRISTOL ACADEMY 0870 771 2000
FRI 07 LONDON FORUM 0207 344 0044

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26 WEMBLEY ARENA 0870 739 0739
27 BOURNEMOUTH INT CENTRE 01202 456456
29 CARDIFF INT ARENA 02920 224488
30 MANCHESTER MEN ARENA 0161 930 8000
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THE VINES
12th February
VANESSA CARLTON
17th February
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26th February
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20th March
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25th March
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THE CORAL

February 2003

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DF Concerts
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Mon 10 **Portsmouth Pyramid Centre**
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FRIDAY 31ST JANUARY
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TUESDAY 4TH FEBRUARY
MANCHESTER UNIVERSITY
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SJM Concerts presents

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Friday 20th December
LIVERPOOL LOMAX
0151 258 5505

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buy online www.gigsandtours.com
Scorpio Rising the album out now
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SJM Concerts present

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with guests...
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15 **Newcastle University**
0191 261 2606
18 **Birmingham Academy**
0870 771 2000
19 **Bristol Academy**
0870 771 2000
20 **Manchester Academy** 9pm-2am
0161 832 1111
21 **London Brixton Academy** 8pm-3am
0870 771 2000 / 020 7734 8932 / 020 7344 4040 / 020 7403 3331

24 Hr CC Hotline: 0115 912 9000 or buy on-line: www.gigsandtours.com

Röyksopp will also be appearing at the Auto Festival
Saturday 14 December 2002 @ Magna, Rotherham

www.royksopp.com

TUESDAY 03 DECEMBER
LONDON [SOLD OUT] 100 CLUB

EXTRA DATE DUE TO DEMAND
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SHEPHERDS BUSH EMPIRE
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RESCHEDULED DATE ORIGINAL TICKETS REMAIN VALID
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MANCHESTER UNIVERSITY
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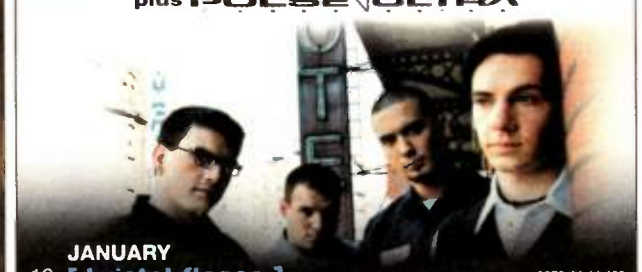

JANUARY
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22 [glasgow garage] 0870 220 1116
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Album 'Welcome' out now on East West www.taprootmusic.com

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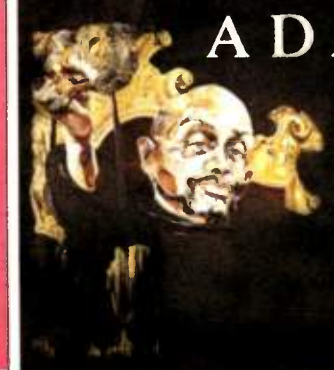
plus guests



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SUM 41

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Mon 03 **GLASGOW BRAEHEAD ARENA**
0870 169 0100
Thu 06 **CARDIFF ARENA**
02920 224 488 / 0870 0667 799
Fri 07 **PLYMOUTH PAVILION**
01752 229 922
Sat 08 **WEMBLEY ARENA**
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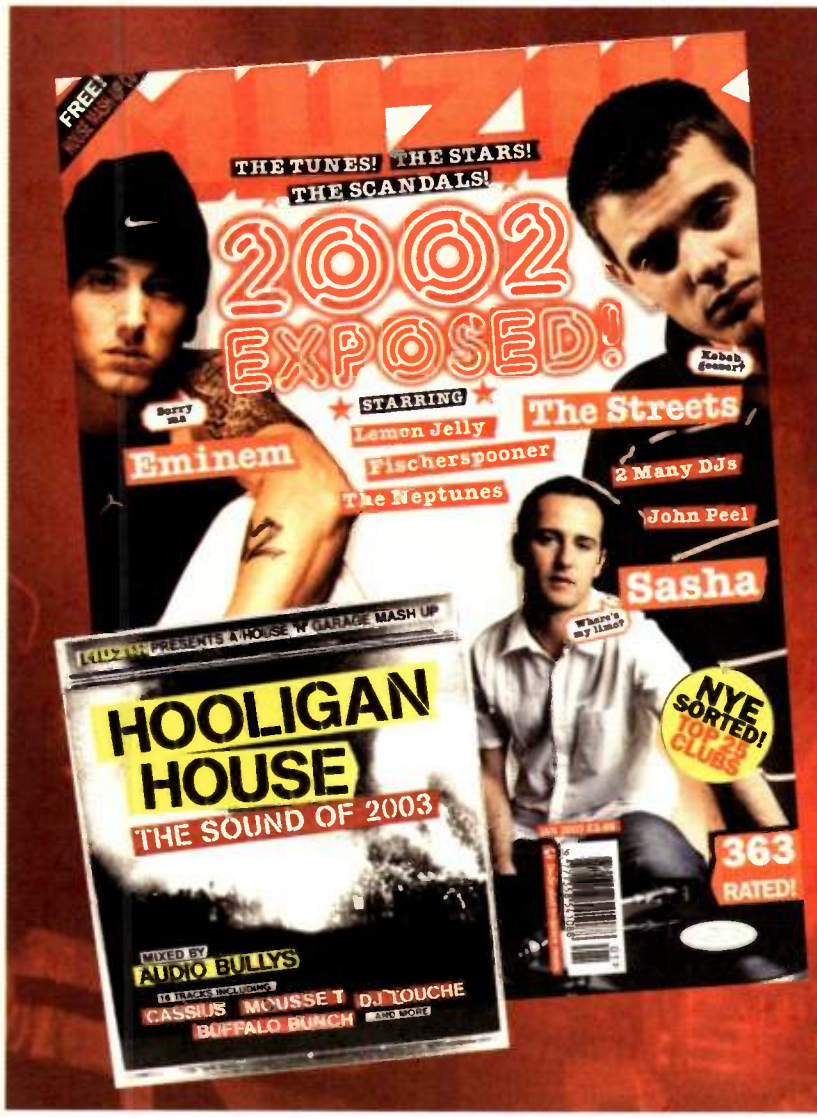

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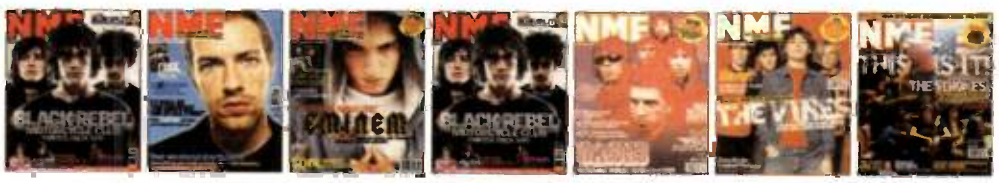

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LONDON - 23rd AUGUST 2003

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PARIS - 12th JUNE 2003

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ROTTERDAM - MAY DAY BANK HOLIDAY 6th MAY2003
PARIS - 24th MAY 2003
DUBLIN - 31st MAY 2003

BON JOVI
AMSTERDAM - 3rd JUNE 2003

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Thu 12th Dec - Xfm Xposure LIVE! feat: **Goldchains + Fonda 500 + They Came From The Stars, I Saw Them** (£6 adv)
Fri 13th Dec- **Bullet Galloway + The Puma Sutras + Orko**(£4adv)
Mon 16th Dec - Queens Of Noize present: CHRISTMAS COUPLINGS with DJs: *Queens Of Noize + Libertines + The Beatings* 9-2am (£5)
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Thu 12th Dec - **Radio 4 + The Faint + Schneider TM** (£7 adv)
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Britain's best and biggest gig list. Send your dates to *NME* Gig Guide, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS. Or fax the info to 020 7261 7718. Or email to *gigs@ipcmedia.com*. To ensure publication, your dates should reach us at least 14 days before our cover date. Please send a telephone number for all venues with your listings

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CALLING ALL VENUES, PROMOTERS AND BANDS! JANUARY DEADLINES

As usual, we will be going to press early and will need your listings information by the dates below to ensure publication.

January 11 issue (January 8-14):
listings by Wednesday, December 11
January 18 issue (January 15-21):
listings by Tuesday, December 31

WEDNESDAY 11

ABERDEEN My Decaying Leg/Bench/Contra Dr Drakes 01224 596999
BELFAST Yakuza/Blind Eye View Katy Dalys 028 9032 5942
BIRMINGHAM Court Jester/Jewels/ Holy Gasoline Edwards No 8 0121 643 5835
Douglas/Twofold/Lucky Thirteen Academy 2 0121 262 3000
BOURNEMOUTH Mercedes/Saucerman/ Mavis Mister Smith's 01202 291617
BRIGHTON Oasis Centre 0870 900 9100
Soledad Brothers Freebutt 01273 603974
BRISTOL Sayama/Red Top Matches Fleece & Firkin 0117 945 0996
CARDIFF Blondie/INXS/Happylife International Arena 029 2022 4488
The Damned Coal Exchange 029 2049 4917
Mew/National Park Barfly 029 2066 7658
COVENTRY The Blueprint/Archie Bronson Outfit Colosseum 024 7655 4473
DARLINGTON Adequate 7 Tap & Spile 01325 381679
DERBY Antimaniax/Captain Everything Victoria Inn 01332 740091
Beverley Knight/Rhianna Assembly Rooms 01332 255800
DUBLIN Fun Lovin' Criminals Olympia 00 3531 677 7744
EDINBURGH Magnum Liquid Rooms 0131 225 2564
GLASGOW Wayne Hussey Barfly 0870 907 0999
HULL Corb Lund Adelphi 01482 348216
KILKENNY James Yorkston Cleere's Theatre 00 3535 662573
LEEDS The Kills Joseph's Well 0113 203 1861
LEICESTER The Faint/Radio 4/ Schneider TM Charlotte 0116 255 3956
Five Knuckle Victoria Inn 01530 814718
LIVERPOOL Black Rebel Motorcycle Club University 0151 256 5555
The Relatives Barfly @ Masque 0151 707 6171
LONDON Badly Drawn Boy Brixton Academy SW9 0870 771 2000
The Bezerker/Labrat/Insision/Red Harvest Camden Underworld NW1 020 7482 1932
The Bush, The Tree And Me Tottenham Court Road Metro Club W1 020 7437 0964
The Crimea/Boodekka Camden Barfly @ The Monarch NW1 0870 907 0999
The Halcyon Band/Shark/Free State Prophets Kentish Town Bull & Gate NW5 020 7485 5358
Ed Harcourt/Magnet Euston Bloomsbury Theatre WC1 020 7388 8822
The Hentchmen Notting Hill Arts Club W11 020 7460 4459
Homelife Islington Marquee N1 020 7288 4400
Elton John Wembley Arena 0870 739 0739
The Lost Boys/German Exchange Camden Dublin Castle NW1 020 7485 1773
Lyle Lovett/Caitlin Cary Barbican Hall EC2 020 7638 8891
Tom McRae Charing Cross Road,Borderline WC2 020 7734 2095
Milkcomb/KaitO/Astro B Aldgate East 93 Feet East E1 020 7247 6095
Mooks Of Hazard Aldgate East Spitz E1 020 7392 9032
Pretty Girls Make Graves/ Your Enemies Friends/The Helis Highbury Corner Garage N5 020 7607 1818
MANCHESTER Alive Band On The Wall 0161 832 6625
The Hellacopters/The Datsuns/Gaza Strippers University, MDH 0161 275 2930
The Thrills/The Basement Night And Day Cafe 0161 236 1822
MANSFIELD Tribute To Nothing Town Mill 01623 654735
NEWCASTLE Madness Telewest Arena 0870 707 8000
Murderdolls/The Eighties Matchbox B-Line Disaster University 0191 261 2606
NORWICH Add N To (X)/Pink Grease Arts Centre 01603 660352
NOTTINGHAM The Apes/Alta May Social 0115 950 5078
Idlewild/The Walkmen/Star Spangles Rock City 0115 941 2544
Manic Street Preachers/Ian Brown Arena 0115 948 4526
PETERBOROUGH Hell Is For Heroes/ Reuben/Tyler Park 01733 310383
PORTSMOUTH Aqualung/Akayzia Parker Wedgewood Rooms 023 9286 3911
READING Jesse James Fez Club 0118 958 6839
SHEFFIELD Fine Young Cannibals Leadmill 0114 221 2828
SWINDON King Prawn Furnace 01783 534238
WOLVERHAMPTON Cradle Of Filth Wulfrun Hall 01902 552121

THURSDAY 12

ABERDEEN Candyheads Dr Drakes 01224 596999
BATH The Paybacks/The Hentchmen/ Aqua Vista Moles 01225 404445
BELFAST Doves/Seeds Mandela Hall 028 9032 4803
BIRMINGHAM Alaska/Moco/The Suffrajets/ Gravel Academy 2 0121 262 3000
Bleeding Hearts/Sidekick/Mighty Baby Hibernian 0121 471 1910
BOURNEMOUTH Parker Mister Smith's 01202 291617
BRADFORD Magnum Penningtons 01274 304455
BRIGHTON Cassette Boy/Picasso Freebutt 01273 603974
Hawkwind/The Crazy World Of Arthur Brown/Tim Blake Concorde 2 01273 207241
Manic Street Preachers/Ian Brown Centre 0870 900 9100
BRISTOL Vacant Stare/Left Side Brain Fire Station 0117 940 5626
CARDIFF The Faint/Radio 4/Schneider TM Barfly 029 2066 7658
CREWE Nik Turner's Space Ritual/Tractor Limelight 01270 251929
DARLINGTON Five Knuckle/Antimaniax/ Adequate 7/Captain Everything Tap & Spile 01325 381679
DUBLIN Fun Lovin' Criminals Olympia 00 3531 677 7744
Josh Ritter/James Yorkston Vicar Street 00 3531 609 7788
DUNDEE UK Subs/The Vibrators/Rabid Dog Reading Rooms 0131 525 6700
EDINBURGH Hell Is For Heroes/Reuben/ Tyler Studio 24 07980 337363
Murderdolls/The Eighties Matchbox B-Line Disaster Liquid Rooms 0131 225 2564
GALWAY Woodstar Roisin Dubh 00 35391 586540
GLASGOW Berkeley Barfly 0870 907 0999
The Hellacopters/The Datsuns/ Gaza Strippers QMU 0141 334 4568
Speedway/El Presidente King Tut's Wah Wah Hut 0141 221 5279
GLOUCESTER The Damned/Retalik Guildhall Arts Centre 01452 505089
HANLEY Stiff Little Fingers Sugarmill 01782 214991
HULL Mercedes/Saucerman/Mavis Adelphi 01482 348216
LEEDS The Bezerker/Labrat/Insision/ Red Harvest Joseph's Well 0113 203 1861
LIVERPOOL Fascia/JI/Blackout/Cadium Barfly @ Masque 0151 707 6171
Twin Babies Picket 0151 708 5318
LONDON The Actionettes/Motormark Aldgate East 93 Feet East E1 020 7247 6095
Blackcube/Houston 500/Pablo's Horse/ Turning Green Islington Marquee N1 020 7288 4400
Boomclick/South/Phi-Life Cypher/ Minuteman Brixton Fridge SW2 020 7326 5100
Echoboy Tottenham Court Road Metro Club W1 020 7437 0964
Fucking Beautiful Camden Dublin Castle NW1 020 7485 1773
Gold Chains/Fonda 500/They Came From The Stars Camden Barfly @ The Monarch NW1 0870 907 0999
Groove Armada/Dirty Vegas Brixton Academy SW9 0870 771 2000
Ed Harcourt/Magnet Euston Bloomsbury Theatre WC1 020 7388 8822
Elton John Wembley Arena 0870 739 0739
Kenisis/King Tobacco/Mrs Dominic Malet Street ULU WC1 020 7664 2000
Pink Grease Trafalgar Square ICA SW1 020 7930 3647
Reef Charing Cross Road Astona WC2 020 7434 0403
S Rock Levinson/Palo Alto/Astonia King's Cross Water Rats WC1 020 7436 7211
Six By Seven/X>Y Highbury Corner Garage N5 020 7607 1818
Smell & Quim/Onomatopoeia Highbury Corner Upstairs At The Garage N5 020 7607 1818
Winter Long/Cleo Whip Kentish Town Bull & Gate NW5 020 7485 5358
MANCHESTER 4Ft Fingers/Dead Pets Star & Garter 0161 273 6726
Brothers With Different Mothers Jabez Clegg 0161 272 8612
Homelife University, Union 0161 275 2930
Madness Evening News Arena 0161 930 8000
Psychid Ashton Under Lyne, Witchwood 0161 344 0321
NORWICH Aqualung/Akayzia Parker Arts Centre 01603 660352
NOTTINGHAM Bulletproof Rock City 0115 941 2544
OXFORD Add N To (X)/Chrome Hoof Downstairs At The Zodiac 01865 420042
PETERBOROUGH Jesse James Met Lounge 01733 566100
King Prawn Park 01733 310383
PLYMOUTH Oasis Pavilions 01752 229922
PORTSMOUTH Lightyear/Foamers/ Big D & The Kid's Table Wedgewood Rooms 023 9286 3911
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The Bluetones Leadmill 0114 221 2828
Primal Scream/The Kills Octagon 0114 222 8777
SOUTHAMPTON Idlewild/The Walkmen/ The Star Spangles Guildhall 023 8063 2601
SOUTHEND Tribute To Nothing Chinnery's 01702 460440
ST ALBANS The Bush, The Tree And Me Horn 01727 853143
WOLVERHAMPTON Douglas/ Lucky Thirteen/Twofold/Stapleton Little Civic 01902 552121
Fine Young Cannibals Wulfrun Hall 01902 552121
Beverley Knight/Rhianna Civic Hall 01902 552121

FRIDAY 13

ALDERSHOT King Prawn West End Centre 01252 330040
BARNSLEY The Dysfunctionals/ King Palooka Assembly, Upstairs Room 01226 203658
BIRMINGHAM Madness NEC 0121 780 4133
BOURNEMOUTH Blondie/INXS/Happylife International Centre 01202 456456
Tribute To Nothing/Aconite Thrill Mister Smith's 01202 291617
BRIGHTON Aqualung/Akayzia Parker Duke Of York Cinema 01273 602503
Beverley Knight/Rhianna Dome 01273 709709
CARDIFF The Vanities/Kilo-C/The Equidistant Sound Barfly 029 2066 7658
COLCHESTER Candyheads Twist 01206 562453
DERBY Sick On The Bus/Poundaflesh Victoria Inn 01332 740091
DERRY The Evangelists Nerve Centre 028 7126 0562
DUBLIN 808 State Temple Bar Music Centre 00 3531 670 9202
Doves/The Thrills Olympia 00 3531 677 7744
Gomez Ambassador Theatre 00 3531 456 9569
Joan Of Arse Whelans 00 3531 478 0766
GLASGOW The Bandits/Seth Gilder/Skin On Skin King Tut's Wah Wah Hut 0141 221 5279
The Bezerker/Labrat/Insision/Red Harvest Strawberry Fields 0141 221 5911
Caffeine Cathouse 0141 248 6606
Mew Barfly 0870 907 0999
Röyksopp/FC Kahuna/Tom Middleton Barrowlands 0141 552 4601
HARTLEPOOL Goatboy/Bullet Proof Electric Review Studio 01429 424440
HIGH WYCOMBE Jesse James White Horse 01494 527672
KIRKCALDY Five Knuckle Path Tavern 01592 263671
LEEDS The Faint/Radio 4 Cockpit 0113 244 3446
Milky Wimpshake/Futureheads Think Tank 0113 245 2925
LEICESTER Lender/Obecure International Arts Centre 0116 253 8293
Psychid/The Raveonettes Sumo 07855 473561
LIVERPOOL Drat Barfly @ Masque 0151 707 6171
Homelife Guild Of Students 0151 794 6868
Jesse Malin University 0151 256 5555
LLANDUDNO The Damned/Retalik North Wales Theatre 01492 872000
LONDON Adventures Of Parsley/Paisley Wheelchair Experience Aldgate East Spitz E1 020 7392 9032
Cradle Of Filth/Ackercocke Charing Cross Road Astona WC2 020 7434 0403
Dalek Aldgate East 93 Feet East E1 020 7247 6095
Desoles/Plan B Camden Dublin Castle NW1 020 7485 1773
Fine Young Cannibals Shepherds Bush Empire W12 0870 771 2000
Fosca/Vic Twenty/Polyphonic Man Tottenham Court Road Metro Club W1 020 7437 0964
Groove Armada/Dirty Vegas Brixton Academy SW9 0870 771 2000
Hawkwind/The Crazy World Of Arthur Brown/Tim Blake Walthamstow Assembly Hall E17 020 8521 7111
Elton John Wembley Arena 0870 739 0739
Manic Park Islington Union Chapel N1 020 7226 1686
MOT/White Lie/The Faculty/Empire Made Kentish Town Bull & Gate NW5 020 7485 5358
The Paybacks/The Hentchmen/The Cryptics Tufnell Park Boston Arms N19 020 7272 8153
Puma Sutras/Orko/Bullet Galloway Camden Barfly @ The Monarch NW1 0870 907 0999
Queen Adreena Trafalgar Square ICA SW1 020 7930 3647
Carina Round/Jamie Lawson/Adem/ Sam Genders Charing Cross Road Borderline WC2 020 7734 2095
Soledad Brothers Highbury Corner Garage N5 020 7607 1818
Very God/New Rhodes Islington Hope'n'Anchor N1 020 7378 6095
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Half Man Half Biscuit University, Union 0161 275 2930
Primal Scream/The Kills Academy 0161 275 2930
Zen Baseball Bat Ashton Under Lyne, Witchwood 0161 344 0321
NEWCASTLE Mercedes/Saucerman/Mavis Cluny 0191 230 4475
NORTHAMPTON Stiff Little Fingers Roadmender Centre 01604 604222
NOTTINGHAM Bates Motel/Headrush/ Illuminatus Junktion 7 0115 970 4662
Black Heart Procession Boat Club 0115 981 1251
PLYMOUTH Lightyear/Big D & The Kid's Table/Foamers Tramps 01752 224441
SHEFFIELD The Relatives Barfly 0114 278 7804
SOUTHAMPTON Douglas/Lucky Thirteen/ Twofold/Stapleton Joiners 023 8022 5612
Pronghorn Talking Heads 023 8055 5899
STOURBRIDGE Nik Turner's Space Ritual/ Tractor Rock Cafe 2000 01384 390918
WARRINGTON Starsailor (*NME* 5.0 Show) Parr Hall 01925 442345
WOLVERHAMPTON The Hellacopters/ The Datsuns/Gaza Strippers Wulfrun Hall 01902 552121

SATURDAY 14

ALCESTER Lightyear/Howard's Alias Greig Hall 01789 400073
BIRMINGHAM Add N To (X)/Pink Grease Academy 2 0121 262 3000
Blondie/INXS/Happylife NEC 0121 780 4133
The Vessels/Cherry Bombe Edwards No.8 0121 643 5835
BOURNEMOUTH My Deaf Audio Mister Smith's 01202 291617
BRIGHTON Dalek Pressure Point 01273 702333
The Riffs/The Morgans Freebutt 01273 603974
BRISTOL Youssou N'Dour Colston Hall 0117 922 3683
CAMBRIDGE Idlewild/The Walkmen/ The Star Spangles Corn Exchange 01223 357851
CARDIFF Tetra Splendour/Pocket Venus/ Circle Barfly 029 2066 7658
COVENTRY Proud Mary Colosseum 024 7655 4473
DUBLIN New Model Army Temple Bar Music Centre 00 3531 670 9202
Woodstar Whelans 00 3531 478 0766
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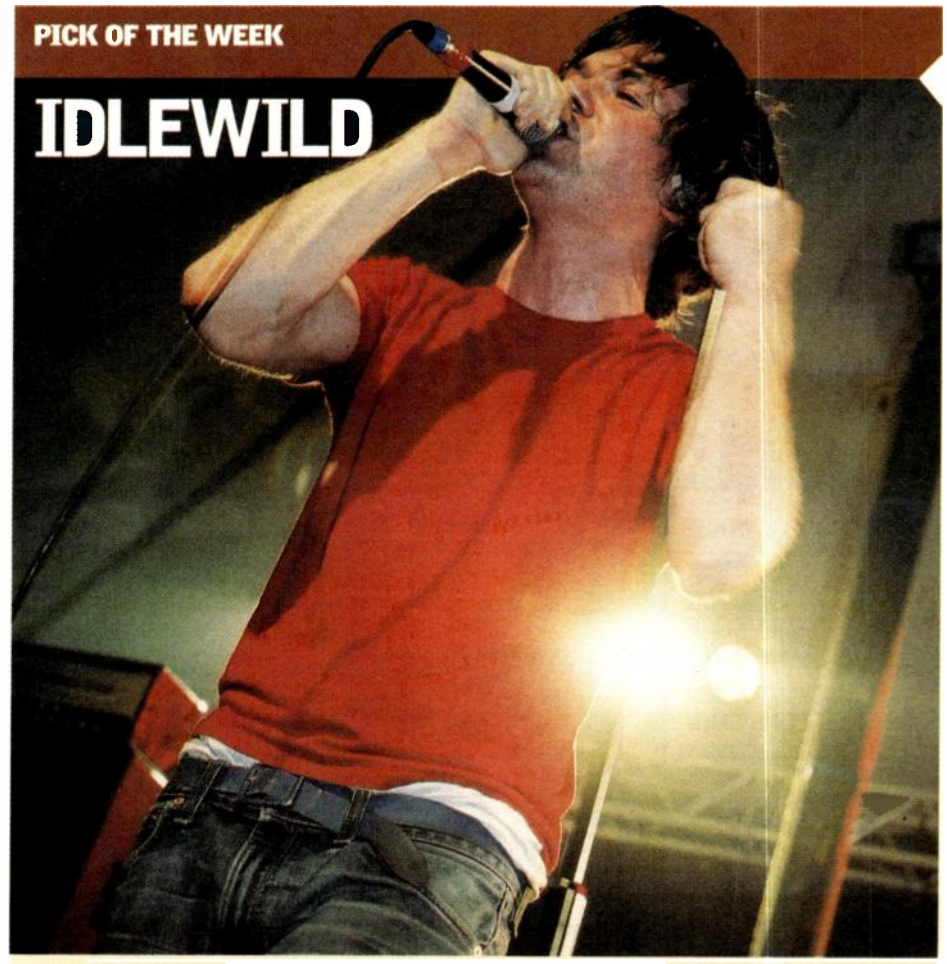
HANLEY The Damned/Retalik Sugarmill 01782 214991
HARLOW King Prawn/4Ft Fingers/Mr Zippy Square 01279 305000
HASTINGS Nurtonic Crypt 01424 444675
LEEDS Drugdealer Cheerleader/Catylyst/ Colour Of Fire Joseph's Well 0113 203 1861
LEICESTER Wurlitzer/Rat Daddy/ Loose Threads Shed 0116 262 2255
LIVERPOOL Gold Blade/Zombina & The Skeletones Barfly @ Masque 0151 707 6171
Ian McNabb University 0151 256 5555
LONDON The Apes/Alta May Tottenham Court Road Metro Club W1 020 7437 0964
ATV/Howard Brown Super Sound/ Angel Racing Food Camden Dublin Castle NW1 020 7485 1773
Big Boss Man Great Portland Street Needles W1 020 7436 0035
Big D & The Kid's Table/Adequate 7/ Ye Wiles/Antimaniax/Cotton Weary Camden Underworld NW1 020 7482 1932
Bussetti/Scuba Aldgate East Spitz E1 020 7392 9032
The Capes/Circa 1983/Corporation Blend Camden Barfly @ The Monarch NW1 0870 907 0999
Chris Difford/Francis Dunnery Islington Union Chapel N1 020 7226 1686
Fat Cats Ladbroke Grove Subterania W10 020 8960 4590
Groove Armada/Dirty Vegas Brixton Academy SW9 0870 771 2000
Jack Hayter/Simon Breed/John Ryall Notting Hill Arts Clut W11 020 7460 4459
IQ Charing Cross Road Mean Fiddler WC2 020 7434 0403
McLusky Highbury Corner Garage N5 020 7607 1818
Milky Wimpshake/Futureheads Highbury Corner Upstairs At The Garage N5 020 7607 1818
New Idol Stratford Rex E15 020 8215 6003
The Rebel/Beachbuggy/Ricky Spontane/ The Actionettes Kentish Town Bull & Gate NW5 020 7485 5358
The Snakes/Redland Palomino Co/Bluebird Charing Cross Road Borderline WC2 020 7734 2095
Waterglass Angel Electrowerkz EC1 020 7837 6419
MANCHESTER Primal Scream Academy 0161 275 2930
Sheep On Drugs/Greenhaus University, Union 0161 275 2930
MIDDLESBROUGH The Bandits/Fake Ideal Empire 01642 253553
NEWCASTLE Mavis/Mercedes/Kid Samson Cluny 0191 230 4475
NEWPORT Jesse James TJ's 01633 216608
NOTTINGHAM Magnum Rock City 0115 941 2544
OXFORD The Blueprint/The Hurt Process Downstairs At The Zodiac 01865 420042
PLYMOUTH Manic Street Preachers/ Ian Brown Pavilions 01752 229922
ROTHERHAM Pulp/Röyksopp/The Kills/ The Bees/Baxter Dury/James Yorkston/ Lemon Jelly/Four Tet/Schneider TM Magna Science Adventure Centre 01709 720002
SALISBURY Psychid Black Pig 01722 501858
SHEFFIELD The Bezerker/Labrat/Insision/ Red Harvest Corporation 0114 276 0262
Oasis Arena 0114 256 5656
ST HELENS The Family Mahone Citadel 01744 735436
STOURBRIDGE UK Subs/The Vibrators Rock Cafe 2000 01384 390918
TUNBRIDGE WELLS The Kennedy Soundtrack/Blubber Forum 01892 530411



PICK OF THE WEEK

IDLEWILD

It's been a strange year for Idlewild. They've become bigger than ever with a Top Three album, 'The Remote Part', and have won new fans on their recent European tour with Coldplay. But they've also parted company with long-term member Bob Fairfoull in acrimonious circumstances, prompting some emergency tinkering with their line-up. Listen out for new single, 'A Modern Way Of Letting Go', released on February 10. Idlewild visit Nottingham Rock City (December 11), Southampton Guildhall (12), Cambridge Corn Exchange (14), Manchester Academy (16 and Edinburgh Corn Exchange (17).

WOLVERHAMPTON **Black Heart Procession** Varsity 01902 711166
Jesse Malin Highway 61 01902 576161
WORCESTER **Douglas/Lucky Thirteen/Twofold/Stapleton** Crown 01905 612127

SUNDAY 15

ABERDEEN **Five Knuckle** Lava 01224 648000
BELFAST **Damien Rice** Limelight 028 9032 5942
BIRMINGHAM **Hawkwind/The Crazy World Of Arthur Brown/Tim Blake** Academy 2 0121 262 3000
Elton John NEC 0121 780 4133
BRIGHTON **The Mutts/7 & 7 Is/The Phil Collins Three** Concorde 2 01273 207241
CAERPHILLY **UK Subs/The Vibrators/8.4%/Doc Savage/Foreign Legion** Pulsars 029 2088 4157
CAMBRIDGE **Fine Young Cannibals** Junction 01223 511511
CARDIFF **Big D & The Kid's Table/Kenisia/Howard's Alias/Foamers** Barfly 029 2066 7658
Manic Street Preachers/Ian Brown International Arena 029 2022 4488
McLusky Clwb Ifor Bach 029 2023 2199
DUBLIN **No Way Out/Broken Hill** Temple Bar Music Centre 00 3531 670 9202
GLASGOW **Black Heart Procession/Appendix Out** King Tut's Wah Wah Hut 0141 221 5279
Madness SECC 0141 248 3000
James Yorkston Nice'n'Sleazy 0141 333 9637
HULL **Schneider TM** Adelphi 01482 348216
LONDON **76/Apart From The Soul/Pleasure Gene** Islington Hope'n'Anchor N1 020 7378 6095
999/Vice Squad/Broken Bones/Dead Pets Camden Underworld NW1 020 7482 1932
Bad Manners/Rough Kutz/Smoke Like A Fish/Gangsters Of Ska Camden Dingwalls NW1 020 7267 1577
The Crimea Brixton Windmill SW2 020 8671 0700
DAD/Tim Christensen Shepherds Bush Empire W12 0870 771 2000
Kimya Dawson/Dufus/Jeffrey Lewis/Toby Goodshank Tottenham Court Road Metro Club W1 020 7437 0964
The End Of Music/Astro B/Sold Kentish Town Bull & Gate NW5 020 7485 5358
Gina Kaz/Pneumatic Family/Skin On Skin/The View Charing Cross Road Borderline WC2 020 7734 2095
Komputer Tottenham Court Road 12 Bar Club WC2 020 7916 6989
Milf/IC Red/Murdock Camden Dublin Castle NW1 020 7485 1773
Red Route/Number One Fan/Nine Dogs Deep Covent Garden Rock Garden WC2 020 7836 4052
Sikth/Stampin' Ground/Vacant Stare/Funeral For A Friend/Fallen To Charing Cross Road Mean Fiddler WC2 020 7434 0403
Heather Small South Bank Queen Elizabeth Hall SE1 020 7960 4242
James Taylor Quartet Camden Jazz Cafe NW1 020 7916 6060
ThisGIRL/Tribute To Nothing/My Deaf Audio Highbury Corner Garage N5 020 7607 1818
Vex Red Islington Marquee N1 020 7288 4400
LYMINGTON **Pronghorn** Thomas Tripp 01590 689047
MANCHESTER **The Bezerker/Labrat/Insision/Red Harvest** Roadhouse 0161 228 1789
Idlewild/The Walkmen/The Star Spangles Academy 0161 275 2930
NEWCASTLE **Penetration** University Of Northumbria 0191 232 6002
Royksopp/FC Kahuna University 0191 261 2606
NOTTINGHAM **Dalek** Social 0115 950 5078
The Damned/Retalik Rock City 0115 941 2544
SHEFFIELD **The Moon/Skydiva/Mybe/Roman Joe** Leadmill 0114 221 2828
SOUTHAMPTON **Beverley Knight/Rhianna** Guildhall 023 8063 2601
WATERFORD **Bell X1** Forum 00 35312 809574
WOLVERHAMPTON **Magnum** Civic Hall 01902 552121

MONDAY 16

ABERDEEN **Indafusion** Cafe Drummond 01224 624642
BIRMINGHAM **Crazyface/Nowhere Near The Garden** Hibernian 0121 471 1910
BLACKBURN **4Ft Fingers/Aneurysm/Clot/Fat Yanks/Disclosure** King George's Hall 01254 582582
BRIGHTON **Blondie/INXS/Happylife** Centre 0870 900 9100
Fire Apple Red Freebutt 01273 603974
BRISTOL **The Altos/Plain** Fleece & Firkin 0117 945 0996
Daytona Louisiana 0117 926 5978
Hawkwind/The Crazy World Of Arthur Brown/Tim Blake Academy 0870 771 2000
CARDIFF **Dalek** Clwb Ifor Bach 029 2023 2199
Manic Street Preachers/Ian Brown International Arena 029 2022 4488
DERBY **Plans And Apologies/Hudson Super Six** Victoria Inn 01332 740091
DUBLIN **Youssou N'Dour** National Stadium 00 3531 453 3371
DUNDALK **Nina Hynes/Bell X1** Spirit Stores 00 35342 935 2697
EDINBURGH **Primal Scream/The Kills** Corn Exchange 0131 443 0404
GLASGOW **Idlewild/The Walkmen/The Star Spangles** Barrowlands 0141 552 4601
Schneider TM King Tut's Wah Wah Hut 0141 221 5279
GUILDFORD **The Damned/Retalik** Civic Hall 01483 444555
LEEDS **Jason Ringenberg/She-Haw** New Roscoe 0113 246 0778
LIVERPOOL **Oasis** Royal Court 0151 709 4321
The Raveonettes Barfly @ Masque 0151 707 6171
LLANELLI **Douglas/Lucky Thirteen/Twofold/Stapleton** Sol Bar 01554 752112
LONDON **Black Heart Procession/El Guapo/Part Chimp** King's Cross Scala N1 020 7833 2022
Empty/Predominant Lunatics/Kubrik Kentish Town Bull & Gate NW5 020 7485 5358
Grant Hart Tottenham Court Road Metro Club W1 020 7437 0964
Elton John Shepherds Bush Empire W12 0870 771 2000
The Kennedy Soundtrack/Number One Son/D:Fi Camden Underworld NW1 020 7482 1932
Beverley Knight/Rhianna Hammersmith Apollo W6 0870 606 3400
People Unknown/LOB/65 Days Of Static Aldgate East 93 Feet East E1 020 7247 6095
Powdermonkey Farringdon Betsey Trotwood EC1 020 7253 4285
Shakira Wembley Arena 0870 739 0739
She/The Jilts/Casper Jack/Smoketrader Camden Dublin Castle NW1 020 7485 1773
Spectrum Trafalgar Square ICA SW1 020 7930 3647
The Standards King's Cross Water Rats WC1 020 7436 7211
James Taylor Quartet Camden Jazz Cafe NW1 020 7916 6060
Transcargo Old Street Cargo EC2 020 7613 7731
Yes Yes Harry Bonanza/Paradox/Citrus Islington Hope'n'Anchor N1 020 7378 6095
NORWICH **Fine Young Cannibals** Waterfront 01603 632717
Jesse James/The Hitchers Arts Centre 01603 660352
NOTTINGHAM **The Bezerker/Cult Of Luna/Without Face** Rock City 0115 941 2544
STOKE **We Start Fires** Talbot 01782 845507
YORK **Drugdealer Cheerleader/Catylyst** Fibbers 01904 651250

TUESDAY 17

BATH **Unbearable Lightness** Porter Cellar Bar 01225 404445
BELFAST **The Evangelists** Auntie Annie's 028 9050 1660
BRADFORD **Youssou N'Dour** Penningtons 01274 304455
BRIGHTON **The Eighties Matchbox B-Line Disaster** Concorde 2 01273 207241
Kaloidophon/Hybrid Freebutt 01273 603974
BRISTOL **Halo** Fleece & Firkin 0117 945 0996
Napalm Death Academy 0870 771 2000
CARDIFF **Madness** International Arena 029 2022 4488
Naughty/Solar Boat/The Violets Barfly 029 2066 7658
CLEETHORPES **4Ft Fingers/Not** Beachcomber 01472 812666
CREWE **Gridlocked** Limelight 01270 251929
EDINBURGH **Idlewild/The Walkmen/The Star Spangles** Corn Exchange 0131 443 0404
GLASGOW **Primal Scream/The Kills** Barrowlands 0141 552 4601
The Raveonettes King Tut's Wah Wah Hut 0141 221 5279
LEEDS **Lightyear/Howard's Alias/Mr Shiraz** Cockpit 0113 244 3446
LEICESTER **Toy Heroes** Musician 0116 251 0080
LIMERICK **Dalek** Hi Stool 00 35349 854 4880
LONDON **Add N To (X)/Chrome Hoof/Donatella** Highbury Corner Garage N5 020 7607 1818
Bates Motel/Killed by Death/Mean Mr Mustard/One Trick Pony Kentish Town Bull & Gate NW5 020 7485 5358
Blondie/INXS/Happylife Isle Of Dogs Docklands Arena E14 020 7538 1212
Pete Brown/Karnataka Charing Cross Road Borderline WC2 020 7734 2095
Crafty/Kirk Putney Half Moon SW15 020 8780 9383
The Damned/The Blockheads/Eddie & The Hotrods Croydon Fairfield Halls 020 8688 9291
The Droyds Soho Madame Jo Jo's W1 020 7734 2473
Futureheads/Klang/The Chap Highbury Corner Buffalo Bar N1 020 7359 6191
The High Llamas Aldgate East Spitz E1 020 7392 9032
InMe Camden Palace NW1 020 7387 0428
Insofar/Birds Of Paradise/Clip The Apex Kingston Peel 020 8546 3516
Jarcrew/Energica Camden Dublin Castle NW1 020 7485 1773
Elton John Shepherds Bush Empire W12 0870 771 2000
Kung Fu Camden Underworld NW1 020 7482 1932
McAlmont & Butler/The Delays Islington Marquee N1 020 7288 4400
Mew/Venus Hum Camden Barfly @ The Monarch NW1 0870 907 0999
Mum&Dad/Schneider TM Aldgate East 93 Feet East E1 020 7247 6095
James Taylor Quartet Camden Jazz Cafe NW1 020 7916 6060
MANCHESTER **Fine Young Cannibals** University, MDH 0161 275 2930
NOTTINGHAM **UK Subs/The Vibrators/Sic Boy Federation** Junktion 7 0115 970 4662
ST ALBANS **Child Plant** Horn 01727 853143
YEOVIL **Douglas/Lucky Thirteen/Twofold/Stapleton** Alice Springs 01935 431400

PHOTOGRAPHY: ANDY WILLSHER/LFI/IAN WENT

NOW BOOKING

For tickets, ring the 24-hour NME ticketline on 0870 1 663 663. Calls are charged at national standard rate

A
Plymouth Dance Academy (December 20)

ALL TOMORROW'S PARTIES
Camber Sands Holiday Centre (April 4-6). Acts include Aphex Twin/The Fall/Jim O'Rourke/Venetian Snares

BOWLING FOR SOUP
Leicester De Montfort University (February 13), Wolverhampton Wulfrun Hall (14), Glasgow Barrowlands (15), Newcastle University (16), Leeds Metropolitan University (17), Liverpool University (18), Cardiff University (19), Norwich UEA (21), Southampton Guildhall (22), Folkestone Leas Cliff Hall (23), Cambridge Corn Exchange (24), Nottingham Rock City (25), Bristol Academy (26), London WC2 Astoria (28)

COLDPLAY
Manchester Evening News Arena (April 14), London Earls Court Exhibition Hall (16 & 17)

THE CORAL
Dublin Ambassador Theatre (February 2), Belfast Limelight (3), Glasgow Barrowlands (5), Aberdeen Music Hall (6), Middlesbrough Town Hall (7), Manchester Academy (8), Portsmouth Pyramids Centre (10), Cardiff University (12) Norwich UEA (14), Oxford Brookes University (15)

DEATH IN VEGAS
Liverpool Lomax @ Nation (December 20), London Kentish Town Forum (21)

DEDBEAT 3
Hemsby Pontin's Holiday Village (February 28-March 2). Acts include Multiplex/Super Collider/Cassette Boy

THE DELGADOS
Glasgow QMU (January 28), Leeds City Varieties (29), Manchester University (30), London Shepherds Bush Empire (31), Brighton Pavillon Theatre (February 1), Birmingham Academy (2), Newcastle University Of Northumbria (3)

FEEDER
Dublin Ambassador Theatre (February 7), Belfast Limelight (9), Norwich UEA (11), Southampton Guildhall (12), Brighton Dome (13), Oxford Brookes University (16), Cambridge Corn Exchange (18), Nottingham Rock City (19), Manchester Apollo (21), Glasgow Barrowlands (22, March 12), Aberdeen Music Hall (23), Newcastle University Of Northumbria (25), Leeds University (26), Liverpool Royal Court (27), Newport Centre (March 1), Birmingham Academy (2), Exeter University (5), Bristol Colston Hall (6), London Brixton Academy (7 & 8), Dundee Caird Hall (11), Glasgow Barrowlands (12).

THE FLAMING LIPS
Glasgow Barrowlands (January 15), Manchester Academy (16), Birmingham Academy (17), Bristol Academy (18), Nottingham Rock City (20), London Kentish Town Forum (21 & 22)

GET UP KIDS
London WC1 ULU (January 13), Birmingham Academy 2 (14), Manchester University, Hop And Grape (15)

DAVID HOLMES PRESENTS THE FREE ASSOCIATION
London Shepherds Bush Empire (March 14), Manchester University, Hop And Grape (15)

IDLEWILD
Derry Nerve Centre (January 30), Belfast Mandela Hall (31), Dublin Ambassador Theatre (February 1), Whitehaven Civic Hall (3), Aberdeen Music Hall (5), Glasgow Barrowlands (6), Cardiff University (7)

JAY-Z
London Wembley Arena (January 31)

KINESIS
Bath Moles (February 8), Liverpool Barfly @ Masque (9), Glasgow King Tut's Wah Wah Hut (10), York Fibbers (11), Manchester University, Hop And Grape (12), Bristol Louisiana (14), Oxford Zodiac (15), Cardiff Barfly (16), Leeds Rocket (17), Wolverhampton Little Civic (18), London Camden Underworld (19), Cambridge Boat Race (21), Harlow Square (22)

An absolutely stunning line-up graces the *NME* Awards Shows 2003. Two weeks of full-on new rock madness championing the latest upcoming talent and showcasing the biggest rock bands on the planet. So far, the acts that have signed on the dotted line are The Streets (pictured top right), who play London Brixton Academy (February 7). The rest of the confirmed shows are at London WC2 Astoria, starting with our *NME* Awards Tour featuring The Datsuns (top left), The Polyphonic Spree, Interpol and The Thrills (February 9). Then we have Saves The Day (10), inventive Scouse lunatics The Coral (bottom right) supported by The Basement and Sleepy Jackson (11) and, finally, the biggest success story of 2002, The Vines (bottom left), ably supported by classy newcomers The Sights (12). There will be lots more shows confirmed, so keep your eyes on the *News* pages and *Now Booking* for details. See you there!

LOW
Dublin Ambassador Theatre (January 31), Edinburgh Queen's Hall (February 3), Aberdeen Lemon Tree (4), Glasgow QMU (5), Newcastle University (6), Manchester University, MDH (7), Leeds Parish Church (8), Birmingham Academy 2 (10), Bristol Academy (11), Brighton St George's Church (12), London Islington Union Chapel (14)

THE MUSIC
Middlesbrough Town Hall (January 7), Nottingham Rock City (8), London Brixton Academy (10), Manchester Academy (11), Glasgow Barrowlands (12)

NME AWARDS TOUR 2003 WITH THE DATSUNS/THE POLYPHONIC SPREE/INTERPOL/THE THRILLS
Dublin Ambassador Theatre without The Polyphonic Spree (January 24), Glasgow Barrowlands (26), Newcastle University Of Northumbria (27), Birmingham Academy (28), Sheffield Foundry (30), Liverpool University, Mountford Hall (31), Manchester Academy (February 1), Leeds Metropolitan University (3), Nottingham Rock City (4), Norwich UEA (5), Portsmouth Pyramids Centre (7), Cardiff University (8), London WC2 Astoria (9)

BETH ORTON
Wolverhampton Civic Hall (March 25), Edinburgh Usher Hall (26), Manchester Academy (27), Brighton Dome (29), Portsmouth Guildhall (30), London South Kensington Royal Albert Hall (31)

RAGING SPEEDHORN
Newport TJ's (January 19), Plymouth JFK's, Club 103 (20), Bridgwater Palace (21), Cambridge Junction (22), Hull University (23), Liverpool Stanley Theatre (24), Leeds Cockpit (25), Edinburgh Liquid Rooms (26), Dundee Fat Sam's (27), Aberdeen Lemon Tree (28), Whitehaven Civic Hall (29), Dublin Tivoli (February 1), Waterford Forum (2), Sunderland University (4), Coventry Colosseum (5), Leicester Charlotte (6), Oxford Zodiac (7), Tunbridge Wells Forum (8), Portsmouth Wedgewood Rooms (9), London WC2 Astoria (March 2)

RED HOT CHILI PEPPERS/THE MARS VOLTA
Glasgow SECC (March 5), London Docklands Arena (8 & 9), Manchester Evening News Arena (11 & 12)

ROYKSOPP
Birmingham Academy (December 18), Bristol Academy (19), Manchester Academy (20), London Brixton Academy (21). Miss Kittin supports (20 & 21)

THE SIGHTS
London Camden Barfly @ The Monarch (February 24)

SIGUR ROS
Glasgow Barrowlands (February 11), London Hammersmith Apollo (12)

JON SPENCER BLUES EXPLOSION
London South Bank Royal Festival Hall (January 31)

JOHN SQUIRE
Belfast Limelight (January 24), Dublin Ambassador Theatre (25), Aberdeen Music Hall (27), Glasgow Barrowlands (28), Newcastle University Of Northumbria (30), Leeds University (31), Manchester Ritz (February 2 & 3), Birmingham Academy (5), London Shepherds Bush Empire (6)

STONE SOUR
Glasgow Barrowlands (February 19), Newcastle University (20), Birmingham Academy (21), Manchester Academy (22), Nottingham Rock City (24), Bristol Academy (25), London WC2 Astoria (26)

SUM 41
Manchester Evening News Arena (February 1), Nottingham Arena (2), Glasgow Braehead Arena (3), Dublin Point (4), Cardiff International Arena (6), Plymouth Pavillons (7), London Wembley Arena (8)

SUPERGRASS
Edinburgh Corn Exchange (January 22), Manchester Apollo (24), London Wembley Arena (25)

TAPROOT
Bristol Fleece & Firkin (January 19), Birmingham Academy 2 (20), Leeds Cockpit (21), Glasgow Garage (22), Manchester University, Hop And Grape (23), London WC2 Mean Fiddler (25), Portsmouth Wedgewood Rooms (26)

THE THRILLS
Dundalk Spirit Stores (January 14), Belfast Auntie Annie's (15), Derry Nerve Centre (16), Kilkenny Cleere's Theatre (17), Cork Lobby Bar (18), Southampton Joiners (21), London Aldgate East 93 Feet East (22)

TURIN BRAKES
Aberdeen Music Hall (February 24), Glasgow Barrowlands (25), Newcastle University (26), Manchester Academy (28), Liverpool University (March 1), Lancaster Sugarhouse (2), Birmingham Academy (4), Leeds University (5), Sheffield Octagon (6), Leicester De Montfort University (7), Nottingham Rock City (9), Norwich UEA (10), Brighton Dome (11), Cambridge Corn Exchange (12), Folkestone Leas Cliff Hall (14), Portsmouth Pyramids Centre (15), Bristol Academy (16), Exeter University, Lemon Grove (17), Oxford Brookes University (19), London Brixton Academy (20)

ROBBIE WILLIAMS
Edinburgh Murrayfield Stadium (June 28 & 29), Stevenage Knebworth Park (August 1-3), Dublin Phoenix Park (August 9)

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3	LAST NITE	THE STROKES	104291
4	DEBASER	PIXIES	103001
5	HATE TO SAY I TOLD YOU SO	THE HIVES	105786
6	STOP CRYING YOUR HEART OUT	OASIS	106701
7	LOVE WILL TEAR US APART	JOY DIVISION	102528
8	HARD TO EXPLAIN	THE STROKES	103184
9	IN MY PLACE	COLDPLAY	107243
10	FELL IN LOVE WITH A GIRL	THE WHITE STRIPES	105900
11	LOVE BURNS	BLACK REBEL MOTORCYCLE CLUB	105982
12	SPREAD YOUR LOVE	BLACK REBEL MOTORCYCLE CLUB	106816
13	LITTLE BY LITTLE	OASIS	107830
14	POUNDING	DOVES	107085
15	SOMEDAY	THE STROKES	107832
16	THE ONLY ONE I KNOW	THE CHARLATANS	103717
17	THERE GOES THE FEAR	DOVES	106414
18	GET FREE	THE VINES	107097
19	GOODBYE	THE CORAL	107412
20	LIVE FOREVER	OASIS	102525

See *http://nme.ringtones.co.uk* for terms and conditions. Calls cost £1 per minute and should last no longer than 2 minutes.

WHAT YOU NEED TO BE A DJ

These days there's more to it than just vinyl and decks

There's no avoiding it, DJ culture still dominates the music world. From Slipknot to Judge Jules to Nelly Furtado, DJs are a permanent fixture everywhere you look. Dance acts have a DJ; hip-hop crews have a DJ; pop acts have a DJ; even metal bands have a DJ.

One positive development of this diversity is that the definition of a DJ's role has got bent out of shape. It's no longer about a big box of vinyl, a pair of Technics SL1210 turntables, a cross-fade mixer and a pair of headphones. It can be – that's enough to rock any party – but there are other options.

The heart of every DJ's set-up is basically the same: something to play the music on (decks), something to mix it together (the mixer) and something to monitor the mix with (headphones). But despite this apparent simplicity, and many DJs' reluctance to change their habits, new technology is slowly creeping in.

For one thing, it doesn't have to be vinyl any more. Sure, for some people, vinyl will always be king, and launches of new turntables with DJ-friendly features (straight cueing arms, wide pitch control and direct-drive platters with serious torque) keep coming. Vestax are giving the well-established Technics crowd a serious run for their money with the impressive PDX-2000, while Numark and Gemini are close behind with some decent decks.

But there's also been a gradual shift towards CDs, using products like Pioneer's CDJ-1000 CD 'turntable' or twin CD mixers. Taking it one stage further, by using software like Native Instrument's Traktor 2.0 or Fidelity Software's MegaSeg 2.5, computer-literate DJs can mix using nothing more than a laptop full of MP3 files.

Software solutions such as these also offer bucketloads of useful features – precise millisecond control over a track, visual feedback to help find the exact spot to drop that bass, sound-processing FX and more. You won't have a big box of records waiting to be destroyed by pissed-up clubbers, either.

But even better stuff is on the way. New products like Final Scratch are bridging the gap between the vinyl old skool and digital-age kids. Final Scratch's specially-treated discs are imbedded with analogue code that allows DJs to use traditional mixing and scratching techniques on digital sound files (WAV, MP3) while handling a 12-inch piece of vinyl.

Depending on how involved you want to get musically, there are plenty of optional extras to add to your set-up to create your own sound. With samplers, FX units, MIDI keyboards, sound modules and recording gear no longer just aimed at studio heads, it's no surprise that DJ gear is currently outselling guitars three to one.

So if you fancy being a DJ, keep two things in mind before you blindly splash out on a pair of Technics. One: check out the technology, because DJing has come a long way in the last ten years. And two: start practising – you've got a lot of competition.

Jonathon Wilson

PHOTOGRAPHY: SHOT2BITS.NET/DEAN CHALKLEY

MY WAY

Lostprophets' Jamie Oliver discusses his role as rock DJ

How did you get involved with Lostprophets?
We were friends. They'd tried other DJs, but they thought the song was just a backing track for them to freestyle over. There's a difference between finding a place in a band and just scratching. I'm like an 'extra sound' guy.

How do you approach your role?
My first thoughts are what sort of melodic parts I can put to the song. I try to write my own samples and put them onto vinyl or CD, and I'm using a keyboard in my set-up, so I can be more a part of the writing process.

Tell us about your gear.
The turntable is the Vestax PDX-2000 with a Gemini UMX-7 mixer. I also use a Roland XV-5050 sound module, a Roland SP-808 sampler and an Akai MPC2000XL as my sequencer.

Vinyl or CD?
I like to use vinyl when we're recording, but my biggest life-saver from a live perspective was the Pioneer CDJ-1000 *(CD deck)*. Before that, it would only take a bit of a dodgy stage for my needle to go skipping.

What about the future?
People say, 'Keyboards – he's not a proper DJ!' but I I hate the word 'DJ'! Hopefully DJs in bands will adopt that attitude and we'll get a flood of intelligent musicians coming through.

HOLLY'S DEMO HELL

Holly Hernandez reviews your demos

JENSEN
Listen Louder

This comes with a sticker that says: "This isn't a bomb but it'll blow your socks off!!" Gosh. Jensen draw influence from the Small Faces and The Jam and have been likened to Supergrass. Well, shit, they must be good. Nah. They suck – just look at them – but they are nothing if not faithful to their heroes. Multi-layered Cock-er-ney vocals, Hammond organ, '60s guitar and, quite incongruously, the odd reggae moment.

INFO: 07771 652415

CABLETWITCH
Catching Fire

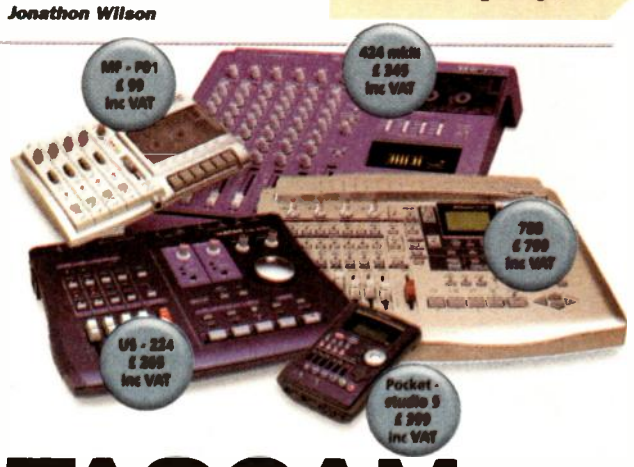
An "alternative rock band from Merseyside with influences such as My Vitriol, Incubus, the Chili Peppers and Hell Is For Heroes". Yikes, there must be a good 15 things wrong with that introduction. Cabletwitch don't disappoint in the disappointment stakes. They've got the monotonous, slightly angst-laden misery-rock down pat.

INFO: cabletwitch@hotmail.com

THE SOFT SPOTS
Four Good Reasons Why We Can't Be Together

The titles alone make depressing reading: 'I Can't Not Follow My Heart Anymore', 'I Count The Seconds When I'm With Her', 'We Are Always Inches Away (From Happiness)' and 'You're Too Focused On Your Mission'. Looks like someone had to break up with someone they didn't want to break up with. If you want mawkish, come drink at the Soft Spot fountain. It's all about sold record collections and inevitable loss. More depressing are the songs themselves – four agonisingly wretched exercises in lo-fi and not a tune among them. Pass the butter knife.

INFO: None given



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ACOUSTIC PRS SONGWRITERS need drummer to form band. Aged around 25, Milton Keynes based. Tel 01908 678 813.

ACOUSTIC SINGER SONGWRITER seeks musicians to form band. Influ: Joni, Bob, Nick, REM. Verve etc. Serious only, London. Josh 07968 480940

AMBITIOUS GUITARIST WANTED for 80's influenced indie band. Debut release imminent. J.division, smiths, bunnymen www.inchblue.co.uk, 07984909364 / 07790535209

BASS DRUMS LEAD guitar wanted to form band with singer recording gigs etc. with contacts. Phone Kris on 07939716603

BASS PLAYER WANTED for Bournemouth britpop band, Banzuzu age immaterial. Visit www.rojagogo.com or call 07867 801661

BASS PLAYER WANTED! (18-25) new serious London band songs ready. Influences Hendrix, Who, Led Zeppelin, 60's psychedelic call 07960 852617 SAMUEL TAYLOR F 03014

BASS PLAYER WANTED for jazzy chillout band. Groove, experience, transport essential. Paid gigs. London, Essex. 020 8252 8688, 07932 884532 Glen

BASSIST AND DRUMMER required aged 20-24. London area for gigs and showcases. Label interest. Please call Rhodri 07815914195.

BASSIST AND TOP notch drummer wanted 18-30 no timewasters G n'R, Clash, Stones. Record label interest. Waltham Cross 07985 320566

BASSIST, DRUMMER, GUITARIST for band. Established management & label. Strong BVs essential (excl. drummer). ESG, early Police, New Order. 0207 7048080

BASSIST WANTED! Pearljam, Staind, Creed, Live,Tool, AIC, STP etc .Rock band all original material/own studio. 020-8577 1078. West London.

DRUMMER AND BASS player wanted. High energy punk R n'R. Stooges, Ramones, Deadboys, Social Distortion. Tours recording. Call 020 7609 3940 // N. London 07958 976057

DRUMMER AND VOCALIST wanted for newly formed South East London indie/ rock band. Call Roy for more details on 07759 536915

DRUMMER, BASS, RHYTHM guitarist with vocals wanted to join female vocals and lead guitarist for covers/ originals rock/pop Sam 07939 012388

DRUMMER FOR LONDON punky/ poppy/ r'n'r band- great songs/ image and upcoming showcase. Clash, early Manics, Ramones etc Andi 07974 241840

DRUMMER FOR LONDON band with publishing deal.inf: Teenage f.c, buffalo tom, Neil young. Recording early 2003. 07967 355496

DRUMMER GLASGOW FOR Catcher, Pixies, Ramones. Mike 01415 878 536.

DRUMMER & KEYBOARDIST wanted for amazing band with interest from Universal Records. Must have commitment. Pop/Rock. Vik 0208 904 9929 / 07881 815 819

DRUMMER REQUIRED. ESTABLISHED London band 'Ultranova' recording, interest strong material, huge potential. Commitment essential. U2/ Pumpkins/ Cure/ Radiohead 07884 305 366, 020 7328 6945

DRUMMER REQUIRED FOR Croydon based indie rock band for recording/ gigging. Infl S.Roses/ Smiths/ Doors. Contact Matt on 07974 197862 020 8462 9617

DRUMMER REQUIRED no-nonsense attitude, Chamberlin, Ellis, Mullen, G.Fish, for up and coming band, w/mgmnt, showcase & rec TBA. 020 8451 2698

DRUMMER REQUIRED. MUST be hard hitting and dynamic for evil QOTSA. Influences Kyuss, Helmet, Therapy? must be committed and enthusiastic 07855 469619

DRUMMER URGENTLY NEEDED London indie/ rock band. Industry interest, single release, gigs. Nirvana, Peppers, Pixies. Phone Andy 07947 420726

DRUMMER URGENTLY REQUIRED for NW1 based band. Joy Division, Police, Cure, Jam, Clash. Management, own studio. Major label interest: 07890 661 778

DRUMMER WANTED BY London based band into Stone Roses, Joy, Division, Doves, P.Scream, M.Attack. Commitment essential gigs/ recording waiting call Jamie 020 7237 7620/ 020 8545 6288

DRUMMER WANTED, AUTEURS Tindersticks, Pulp, we have songs and are ready for gigs. Call 07940 242962 (London)

DRUMMER WANTED GIG and record original material. Influences: U2, REM, Suede. Cambridge area contact Marcus 01480 465693

DRUMMER WANTED FOR South East London rock band. Practice space available. Fugazi, Cure, Idlewild, Sparta. Contact Ben 020 8852 8752 or Michael 07813 590195

DRUMMER WANTED b.v's Surrey based gigging band. All original material, alt/ country edge. Knows when not to play. Steve Dale 07802 884943

DRUMMER WANTED For band involving members from Hawkwind and Inner City Unit. Must be good and have own equipment/transport. Email fee@mercurymoon.co.uk or send tape/CDR to 20 Queen Victoria Ave, Hove, BN3 6WN or call 01273 387435

DRUMMER WANTED FOR Lancaster based Indie band for recording and gigs management interest. Influences: Carter usm to Oasis. Phone Chris on 01524 845616

ENERGETIC DRUMMER WANTED! (18-25) new serious London band songs ready. No 4/4S Mitch Mitchell, Keith Moon, Jazz influences, call 07960 852617

EXCITING INNOVATIVE MUSICIANS wanted by London based songwriter to set up band from scratch. Imagination much more important than technique. mubanogondo603@hotmail.com. 07977 892871

EXPERIENCED DRUMMER WANTED for 80's influenced indie band. Debut release imminent. J.division, new order, smiths, bunnymen www.inchblue.co.uk, 07984909364 / 07790535209

FEMALE BASSIST REQUIRED stomping, melodic, heavy, atmospheric - for female rock band. Neither grunt nor indie. Call 020 8544 0335 email hannah@saltlick.co.uk

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GUITARIST NEEDED TO join singer/ songwriter in forming new band. Clash, Blur, Jam, Kinks, Who, Buzzcocks. Fire and skill. 18-22 077869 10537 theexliontamer@hotmail.com

GUITARIST VOCALIST (35) influences Doors, Nirvana, indie/ punk wants serious musicians guitarists bassists drummer/ compose original songs gigs/ Les 020 7924 9403

GUITARIST WANTED FOR newly signed band, young, stylish, energy and attitude. FFighters, Clash, Vines, Ramones. Reply robpanic@hotmail.com or 07986 071688

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LONDON DRUMMER WANTED for Mod/Rock band. Must be tight and committed. Must have right attitude and style! Johnny 07765 247953/ Rick 07989 556803

ORIGINAL ROCK BASED band. London showcase gigs at Sound and Kashmir club. Cuffley rehearsals reliability a MUST 020 8482 4097

OUTSTANDING FEMALE VOCALIST wanted. Influences: Abba, Beach Boys, Blondie, World Class, Melodies already written. Contact MJ at mjstwo@yahoo.com

SEX SEX SEX sorry wrong column. Bassist required storm approaching. Creative mind, experience essential. No time wasters. Iain 07984 062677 www.bazwahwah.com

SINGER WANTED TO complete rock band South Hertfordshire Nrth West London Mike 01923 234585

VOCALISTS WANTED

BLUES SINGER SHOUTER to complete stripped down blues punk line up. Howlin wolf Jon Spencer. Phone Mick West Midlands 01902 741 774

FRONTMAN WANTED 20-28 commitment, ambition, image. Bowie, Strokes, Supergrass, Stooges. Phone Darren 020 7609 7611

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STRONG MALE VOCALIST/ SONGWRITER seeking pop/ rock tribute band/serious band, influences U2, Depeche Mode, A-ha, Queen, Bowie. Call Martyn 07760 102068/01903 260824.

FEMALE VOCALIST/ LYRICIST. Soft destinctive voice, naive 1920's quality. Recording facilities. Musicians/ producers/ songs requiring vocals wanted. Phone Amy 07811 414257

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LONDON PUNK ROCK band seeks dedicated/experienced manager to oversee gigs, recording and genuine label interest. 020 8854 2637 evil_twin_empire@hotmail.com

MANAGEMENT WANTED URGENTLY for London based band with big agent and attorney in the States. Committed and serious only, please. 07786 556252

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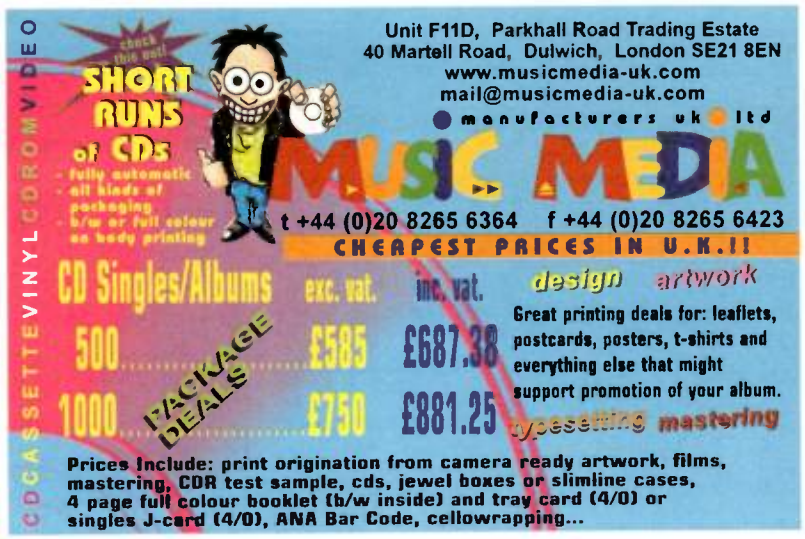
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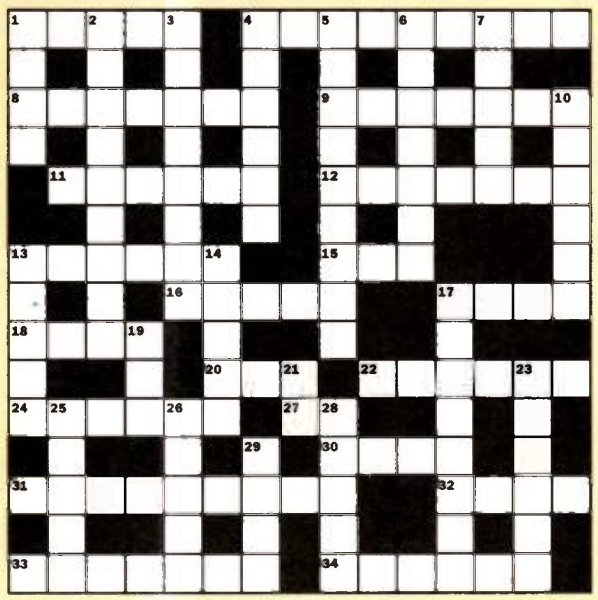

CLUES ACROSS

1+4A The wrong kind of travel delays for Mr Weller can make it murder on the Orient Express (5-9)

8 Shout 'go', moving for a Saint Etienne album (2-5)

9 1998 movie, set in Paris, and starring Harrison Ford (7)

11 It can detect a dance act that were at the 'Asylum' (6)

12 (See 17 down)

13 Seldom make changes to an Australian band (6)

15+22A Their hits in the late-'80s included 'Labour Of Love' (3-3-3)

16+32A *"These boots weren't made for walking/The Marquis de Sade never made no boots like these"*, 1989 (5-4)

17 A month with nothing for a member of Dr Feelgood (4)

18 They created a buzz with 'Sunshine Hit Me' (4)

20 The Goo Goo Dolls keeping it in the family with album 'A Boy Named ___' (3)

22 (See 15 across)

24 *"Sinatra was swinging /All the _____ they were singing"*, from The Pogues' 'Fairy Tale Of New York' (6)

27 _ _ And The Sunshine Band (1-1)

30 ___ And The Chameleons who just had that 'Touch' (4)

31 Try tape I'm remixing for Kurtis Blow (5-4)

32 (See 16 across)

33 'The _____', Van McCoy's dance sensation of the '70s was actually no big deal (7)

34 Hüsker Dü bassist appearing in Bognor tonight (6)

CLUES DOWN

1+3D How to make it 'Without Me'? (4-8)

2 Were Stiff Little Fingers in danger of dropping off? (2-3-4)

3 (See 1 down)

4 Someone for the Foo Fighters to greatly admire (2-4)

5+28D There's nothing stale or filthy about OutKast (2-5-2-5)

6 (See 13 down)

7 (See 14 down)

10 1995 movie starring Robert De Niro and Sharon Stone (6)

13+6D How to address Warren Zevon when he's a poor role model (2-3-7)

14+7D+26D+29D Stevie Wonder – he only sings OK if feet are moving (5-2-3-3-2-4)

17+12A 1978 film based on the true life story of Billy Hayes (8-7)

19 Nine Inch Nails number taken from Talvin Singh... (3)

21 ...Talvin Singh says that's alright (2)

23 Goin' around with Limp Bizkit (6)

25 Judy Cheeks succeeded in touching us with this number (5)

26 (See 14 down)

28 (See 5 down)

29 (See 14 down)

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ANSWERS FROM NOVEMBER 30 ISSUE

Across: 1 No One Knows, 7 Let Go, 9 Respect, 10 DJ Sakin, 11 Easy Life, 12 DJ Otzi, 14 I Miss You, 15 Santana, 16+25D Nine Ways, 17 Who, 18 Mair, 21 Roe, 23 I Am Mine, 25 Weld, 26 Asia, 28 Usher. **Down:** 1+5D Norwegian Wood, 2 Obsessions, 3 Everlast, 4+7D+27A Not If You Were The Last Junkie On Earth, 6 Soon, 8 Take That, 13 I Ran, 15 Someday, 19 Pilot, 20 Liars, 22 Slide, 24 Mael.

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Edited by Paul McNamee

LIAM GALLAGHER IS A GENIUS

So Liam's gone and got himself into a fight, and got his two front teeth bashed in by Italian hardmen. And what a surprise that the tabloids have expressed outrage. Well, fuck 'em. Liam's a hero. Just when we thought rock'n'roll was going to collapse under the weight of its own blandness, Liam flashes his impeccable credentials and saves an entire generation from MTV-sponsored pre-packaged garbage.

Oh, I've heard all the arguments about Liam's childishness, lack of control, red-hot temper and instinctive aggression, but I don't care. At last a celebrity does something unpredictable. Noising up the Mafia? Unbelievable, brilliant, utterly glamorous and fantastically inconceivable for us, the ordinary public. In these days of packaged, controlled, cleaned-up and PRed showbusiness, only Liam can do something genuinely shocking. We may never see his like again. We humbly thank you, Liam. Look on in anger (and with raging envy).
Chris Adams, Exeter

Are you joking? Drinking all day, acting like a brawling bastard, grabbing a 10lb ashtray, swinging it like a Viking longsword and picking a fight with Tony Soprano and his pals – I am 'outraged' and 'shocked' that such behaviour could be accepted in any decent society etc, etc. Alternatively, you might want to agree that this was pure rock'n'roll behaviour. This wasn't a fight, it was all-out warfare involving serious weaponry and alleged criminals. And who apart from Liam was ever going to get into something like that? It's what makes him a one-off – PMcN

Ruck'n'roll star: Liam refuses to go quietly

PHOTOGRAPHY: BIGPICTURESPHOTO.COM

LIAM GALLAGHER IS A TWAT

Why must fans put up with being shitted on by the 'oh so cool rock'n'roll stars'? I am seething at the cancellation of the Oasis concert in Hamburg due to the latest drunken behaviour by Liam in Munich. On the last tour in Germany (the one where Noel couldn't be arsed coming along) they cancelled as well, supposedly due to Liam's throat infection (although it was said he was on the piss the night before). While it's 'cool' to read about the sex, drugs etc, surely a line must be drawn sometime? Fans, such as myself, change working arrangements to go to see these inconsiderate fuckers, losing salary and income in the process. But what is that to these twats? They should be ashamed but they couldn't give a shit. Oasis – go and 'ave it up your fucking arse.
Matt Donnelly, Hamburg

Liam Gallagher is a thug. He should be thrown in prison and someone should throw away the key. He brings nothing to music, he dirties the name of music. It's wrong that anyone should think what he was doing was cool or hard. It was stupid and sends out all the wrong signals.
Amanda Grecian, Holyhead

So big man Gallagher's been fighting again. Well, isn't that just great, so rock. Does he really think people are going to look up to him? Does he think that it makes him a proper star? Normal people get sent to prison for years for kicking off in pubs – they don't have rich lawyers or management teams to pick up the pieces. I hope he never sings again. That might teach him.
Norm Berry, London

Of course, there is the other side to the argument – PMcN

FAB'S HAIR – IT'S SPLIT THE NATION

I just saw The Strokes on the Letterman show. Fab's hair is gone (*News*, November 30). That wonderful mop of hair is gone. Please tell me I was just seeing things. He's still gorgeous... but is he still cool enough for you guys? Sure, I loved his hair, but I never said that his hair was the coolest thing about him. You're not going to take back his Number Two ranking on the Cool List, are you?
Amy, West Virginia

I was in the barber's the other day and I found Fab Moretti's detached hair. I'm willing to part at a tenner per strand or a grand for the lot. Call me.
Ryan Byrne

Fabrizio! Your hair! Not your beautiful hair! How dare they? It was Julian in a fit of jealous rage, I tell you, the man just can't handle not having naturally curly hair. Oh no! What if Drew Barrymore told him to cut it? She's evil! I am in mourning for Fabrizio Moretti's Afro. Is nothing sacred, goddammit?
Craig Nicholls' smokin' bong

What the hell is going on with *NME*? One of The Strokes gets a haircut and you print a HUGE picture. I thought you were a MUSIC paper. Did his hair help him drum? What am I missing? Idlewild, one of the most important bands of the last decade, completely change their line-up and it merits a passing mention. Who'll be remembered in ten years? The Strokes and their haircuts or Idlewild? I despair.
John Denning, Stoke

You're right, John, in ten years' time we'll look back fondly at the time Roddy Woomble and his boys bestrode the earth as the most riveting, musically interesting, real, honest-to-god, free-wheeling, carousing bands since the Stones – PMcN

AUDIOSLAVE FANS DISS NME REVIEWING PROCESS

John Robinson needs to remove the shit from his ears *(Good lord, really – PMcN)*. You people pay him for his opinion? Why? His review of Audioslave was quite amazingly bad (*NME*, November 30). How many times did he actually listen to the CD before writing it off as some outdated Dio album? And to criticise Cornell's lyrics for being ambiguous in their meaning as opposed to preaching Marxist bullshit to open-eared 12-year-olds, I find quite unbelievable.

Next time ask somebody who can give an objective opinion to review the next album *(There's going to be another one? – PMcN)* because people reading Robinson's biased crap will have no idea of how good this album actually is. So I'll put them right... *(Which he does, at length – PMcN)*. I, unlike Mr Robinson, think that this band have a great and productive future.
Simon Edwards

So how exactly does *NME* support this new rock revolution by giving Audioslave 4/10? It seems to me you wouldn't know what rock music was if it jumped out of a Marshall amp and slapped you around the head with its drumsticks. The bands you love like The Hives, The Vines and The Datsuns, you applaud for basically sounding like the '70s, but when a band with some substance, talent and something to say do it, you pan it. Also next time you get

someone to review the finest rock album so far this century, don't let it be someone who in the same issue reviews some mediocre, manufactured UK garage teeny-pop bollocks, and gives it a higher mark.
Mark Adcock

Thanks, Mark. I've passed your letter on to the *NME* Reviews Editor and the commissioning process is now being overhauled. It's quite a convoluted procedure at present. The more points you knock off, the more rewards you get. So, say for an 8/10 you get a balloon and a tin of pop, for 4/10 you get new shoes and a small horse. For a 1/10, you get your own theme tune which, according to our watertight contracts, must be played whenever you enter the office. I want 'Eye Of The Tiger' and I'm working towards that goal – PMcN

PS...

From the darkest recesses of the NMEmail bag

The recent Beatings single 'Bad Feeling' sounded A LOT like 'Down Down' by Status Quo. Now DIV publicly borrow from them for 'Scorpio Rising'. What IS going on??
The Gopher

Doesn't Diego Forlan have a big, lovely, happy smile?
A Ferguson

Why must MTV2 keep playing all the decent rock songs like the Queens every five minutes? They're wearing 'em out, they're turning rock into pop. I mean, look what happened to punk: it died and it died big time.
Anon

Where can I buy a ticket for the fight between Ryan Adams and Little Girl White? My money is on Ryan. He'd fight dirty and bite.
Maggie May, Newcastle

I bought the Pulp greatest hits. Am I the only person in the country who did?
Dom, feeling silly

PICTURE THIS

HOLLY, FROM MARS
"At the Barfly in Glasgow I saw a girl in a red shirt looking like Meg White. Closer investigations revealed that it was indeed Meg."

ALISON KERRY, LONDON
"Dave Grohl and I bonded at Glastonbury 2002. This pic was taken by Dave himself. He really is the nicest man in rock!"

SARAH HELME, SCOTLAND
"This is me and Tim DeLaughter. We talked about the 'aroma' of the magic marker and how many brain cells we could kill."

DANIEL J RISKO, USA
"It was great to be able to tell Liam that he is the best singer in the best rock'n'roll band in the world!"

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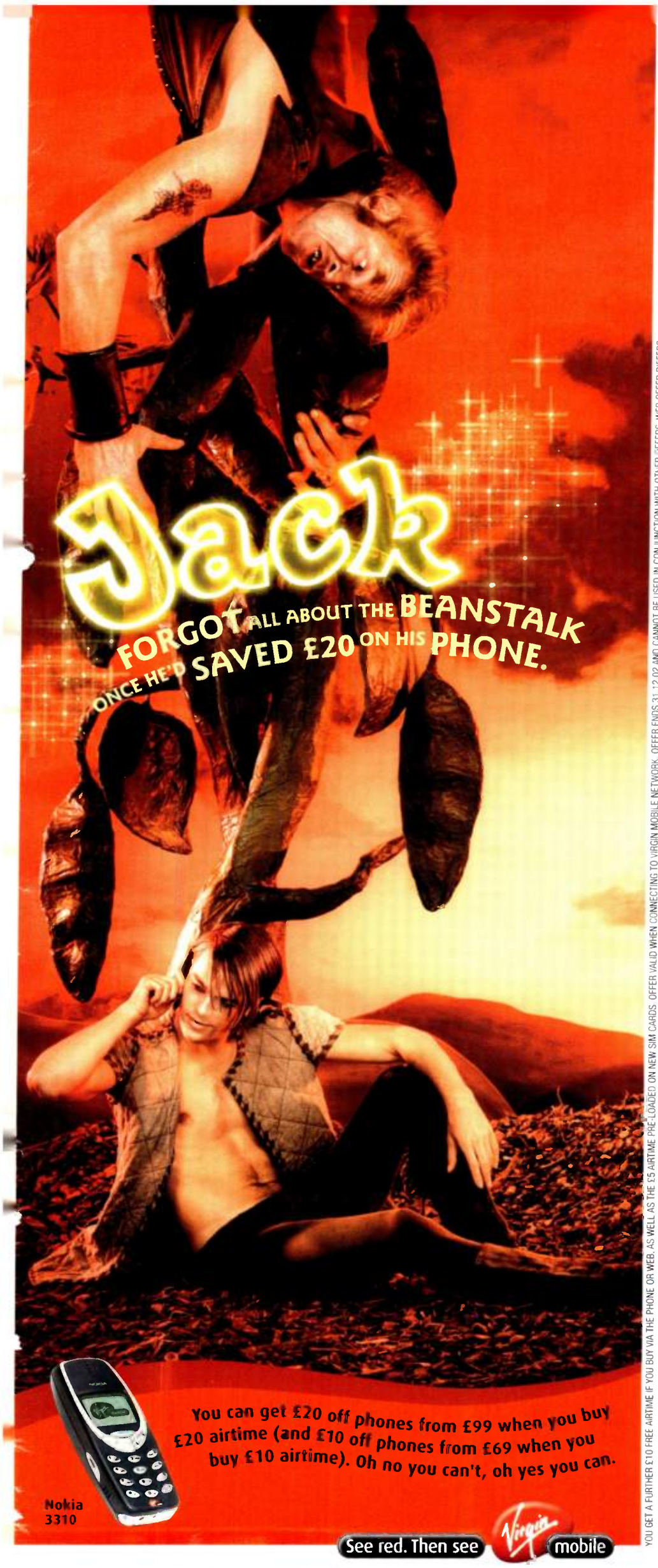

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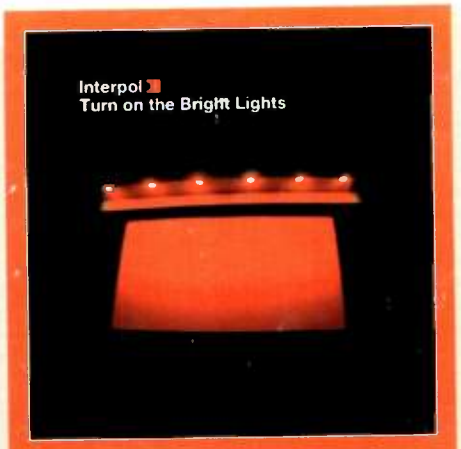

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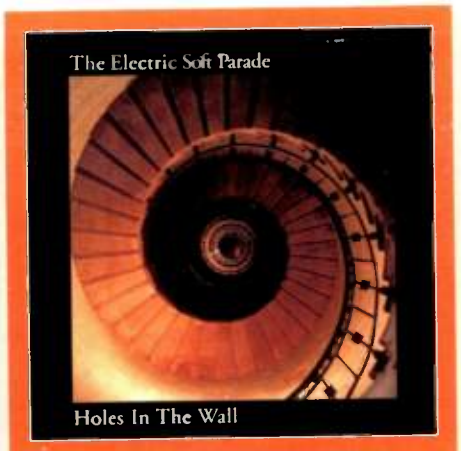

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